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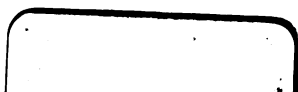
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HOMER'S ODYSSEY

BOOKS XXI-XXIV.



HOMER'S ODYSSEY

BOOKS XXI.—XXIV.

THE TRIUMPH OF ODYSSEUS

EDITED

WITH INTRODUCTION AND NOTES

BY

SIDNEY G. HAMILTON, M.A.

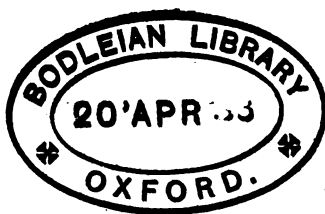
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INTRODUCTORY PREFACE.

THE action of the *Odyssey* may be divided into two parts: the first, which ends with the landing of Odysseus on the coast of Ithaca, is concerned with the triumph of the hero by the aid of Athena over the obstacles raised by Poseidon against his return; the second with his final triumph over his enemies at home. But the first of these triumphs is subsidiary to the second: our interest in the ultimate rout of the Suitors is awakened at the very beginning of the poem by the picture presented of their overbearing pride, and the real strength of their position; while we are encouraged to hope, from the story of Odysseus' adventures by sea and land, that the hero who survives all the dangers of that wonderful voyage is not brought back to die, like Agamemnon, an inglorious death at home. The Triumph of Odysseus over the Suitors is the real end of the *Odyssey*; but the bulk of the poem is occupied partly in bringing the hero in safety to the scene of the principal action, partly in preparing for the overthrow of the Suitors by filling up the measure of their misdeeds. Thus it happens that the actual

struggle and final victory of Odysseus is comprised within the compass of the four books which are the subject of this selection.

The opening of the *Odyssey* shows us Odysseus detained by Calypso on the island of Ogygia, the Suitors for the hand of Penelope masters of Ithaca, and wasting the substance of the absent king,—Telemachus a helpless spectator of their violence. In various ways all these personages are set in motion through a decision in the council of the gods in favour of Odysseus. Hermes is sent to bid Calypso release Odysseus; Telemachus goes off under the protection of Athena to the courts of Nestor and Menelaus in search of news of his father; while the Suitors devise an ambush with the intention of murdering him on his return. The account of the ambush and of Telemachus' reception at Pylos and Sparta takes us to the end of Book IV. The poet leaves him enjoying the hospitality of Menelaus, and returns to Odysseus. The hero embarks on a raft constructed with the help of Calypso: the raft is presently shattered in a storm raised by Poseidon, but Odysseus lands safely on the island of Scheria. There he meets with Nausicaa, the daughter of Alcinous, king of the Phaeacians; and the account follows of the hospitable reception given by the king to the wanderer. Four books (IX.-XII.) are taken up with the celebrated *Ἀλκίονος λόγος*, the narrative in which Odysseus recounts to the Phaeacian king the tale of his adventures from the sack of Troy

onwards ; the blinding of the Cyclops, which first provoked the wrath of Poseidon against the hero ; the adventures with the Laestrygonians ; Aeolus, Circe, the descent into Hades, the Wandering Rocks, the Sirens, Scylla, Charybdis, and the rest, down to his landing without a single follower remaining on the island of Calypso. Thus the story of Odysseus' wanderings is brought down to the time of the main action of the poem, and it comes to an end in Book XIII., where the hero is put ashore on the coast of Ithaca from a Phaeacian ship, and, disguising himself with the aid of Athena, finds shelter in the hut of the swineherd Eumaeus.

It is now necessary to bring Telemachus home. Accordingly Athena goes to Sparta to hasten his return, warning him of the ambush laid by the Suitors ; he passes it safely, and is put ashore near Eumaeus' dwelling, sending his ship round to the harbour. To him Odysseus presently discovers himself ; and it is agreed between father and son that the former shall be taken into the palace as a beggar by the swineherd, who is still ignorant whom his guest is. The scene then changes to the city, where the news is brought of Telemachus' arrival ; the Suitors are at first confounded, but still hope to find means to rid themselves of their enemy.

Telemachus now goes to the city, and meets his comrades who had gone round with the ship ; he had brought with him from Pylos one Theoclymenus of the family of Melampus, fleeing from the avenger

of blood, whom he now introduces into the palace as a guest. Theoclymenus is a seer, and declares to Penelope from an omen that her husband is even now in the land. Meanwhile the swineherd leads Odysseus townwards; on the way they meet Melanthius the goatherd, who had cast in his lot with the Suitors, and now insults his old master. In front of the palace occurs the pathetic incident of the dog Argus, who lives just long enough to see the return of Odysseus and die. Eumaeus leads the seeming beggar into the hall; Telemachus sends him a portion from the feast, and bids him beg from the Suitors. Soon after follows the boxing match with Irus, who is ousted from his position of privileged beggar, while Odysseus is thenceforward allowed to remain in the hall

βαλλόμενος καὶ ἐνισσόμενος τετληότει θυμῷ,

until the hour of retribution. The principal incidents which succeed are the recognition of Odysseus by the nurse Eurycleia, whom he bids to conceal what she has discovered; his conversation with Penelope, who tells him of the trial by which she has resolved to choose a husband from the Suitors; and finally the solemn warning of Theoclymenus, which the Suitors of course laugh to scorn. The 20th book closes with the Suitors' preparations for the mid-day meal, and a foreboding of that evil supper which was in store for them.

Thus, at the opening of our four books, the

Suitors are at the height of their prosperity. Odysseus will return no more; Penelope has at last yielded to their importunity, and has promised to be the prize of a trial of strength and skill. In two books has come about a complete reverse; the bow, which was to have decided for the Suitors the crowning good fortune of one of them, has become the instrument of the destruction of all; at the close of the 22d book, Odysseus stands 'like a lion' in the midst of a heap of slain, and the scene of the Suitors' lawless revelry swims with their blood.

The idea of 'supping full of horrors' was at all times repugnant to that feeling of *restraint* which is the most peculiar characteristic of Greek taste. The shout of joy which rises to the lips of the old nurse on beholding the spectacle of slaughter is checked by Odysseus; and the poet relieves the horror of the massacre by the comic picture of the innocent minstrel and herald creeping out from their hiding places and begging for mercy. The punishment of Melanthius and of the women which follows is a mere act of justice; the barbarity of the manner of it is an accident of the times. But the bloodshed of the 22d book is easily forgotten in the beautiful idyll which comes after. Penelope had long hoped against hope; but now that Odysseus has really come back, she cannot believe her good fortune. She is unmoved by the assurances of the nurse, the reproaches of Telemachus, the sight and speech of

Odysseus himself. At length Odysseus feigns to give up the attempt; he bids Eurycleia prepare his bed for the night. Then Penelope orders the nurse to bring forth her husband's own bed from the chamber which he himself had fashioned. This bed had been carved by Odysseus out of the stump of an olive tree which remained rooted in the ground; accordingly Penelope's order calls forth from him a burst of indignation at the idea of his work having been destroyed, which leaves no further room for Penelope to doubt that he is indeed her husband.

With the recognition of Odysseus by Penelope ends the real action of the poem: Aristarchus and Aristophanes concluded, we are told, the *Odyssey* with the line ψ 296—

οὐ μὲν ἔπειτα

ἀσπάζοιτο λέκτροιο παλαιοῦ θεσμὸν ἱκάντο·

and, from a dramatic point of view, most readers will probably allow them to be in the right. The interest of what follows may be easily separated from the rest of the poem. Yet one would not wish to have lost such an incident as the recognition of Odysseus by Laertes; nor is it easy to imagine that it is not an original part of the *Odyssey*.

In the present edition I have generally followed the text of Laroche, whose principle has been to diverge from the text of the best MSS. only in cases where we are assured of the authority of Aristarchus or some other of the great Alexandrian critics. In the

few places where I have departed from Laroche's readings, my reasons for doing so will be found in the Notes. Against two passages, indeed (χ . 31, ψ . 157), I have ventured to set an obelisk, although Laroche, following his MS. guides, allows them to stand part of the text. Still we have the authority of the ancient commentators for rejecting the first passage altogether; while the second, as it stands, is a flagrant obstruction to the sense of the poem. Besides, although it would be a vain effort to try to restore, with our present data, a Homeric text earlier than that which was current in the time of the Alexandrian critics, it by no means follows that the text of that period is to be considered inviolable. It is merely the first with which we are acquainted of a long series of editions of the Homeric poems.

As for the alterations in the text which I have suggested in my notes on these two passages, it will, I hope, be understood that I do not put them forward as attempts at emendation; as I have said, it seems best, with our present data, to abstain altogether from trying to correct the text of Homer. Indeed my suggestion of $\tilde{\omega}\chi\epsilon$ for $\tilde{\omega}\kappa\epsilon$, the common for the obscure word, would probably, in any circumstances, be untenable.

Again, on ω . 245 I have suggested that the word $F\acute{\epsilon}$ has been, first by elision, then by loss of the digamma, expunged from the text; but it would be inconsistent to restore F' here or elsewhere without attempting the restoration of the digamma through-

out: in other words, without attempting to restore a text, which, as a written text, probably never existed.

I have in some places (as *ω.* 194, 472) spoken of possible interpolations in the text. I assume of course, in doing so, that the main body of the *Odyssey* was composed as a complete poem very much in the same form in which we now have it. But we must not put out of sight the effects of the long process of editing which the Homeric poems have undergone.

The first editors, so to speak, of Homer were the Rhapsodists, or, perhaps we should rather say, their *audiences*. It is, we may imagine, the popular taste of Greece which is responsible to a great extent for the present arrangement of the poems. For example, some editors enclose in brackets the celebrated Lay of the Net (*θ.* 266-366). How came this poem to be incorporated with our text? Simply, I suppose, because the audience of some popular Rhapsodist interrupted the recital of the doings at Alcinous' court by clamouring for Demodocus' song; and the Rhapsodist, who was no Aristarchus, gratified them with a lay which he knew was sure to command their applause. Again, our whole twenty-fourth book, together with a large part of the twenty-third, has offended critics from the days of Aristarchus: the scene among the dead has certainly nothing to do with the main action of the poem, and the prominence assigned in it to Achilles might lead us to

imagine that it was originally composed as part of an Achilleid rather than of an *Odyssey*. Here, too, we may suppose, the popular voice demanded to know what happened to the suitors after their death, and the Rhapsodist had to draw from his Homeric repertory something to satisfy the demand. The process of interpolation thus begun by the Rhapsodists would be to some extent continued by their successors, the scribes of the written editions; but such interpolations, wanting the popular sanction, and differing in different copies, would naturally be detected and expunged by the first editor who aimed at a critical recension of the text.

So far I have spoken only of interpolations which may be considered to be of *Homeric authorship*:¹ these no one will desire to exclude from our text. Eustathius' remark on Aristarchus' rejection of the last 724 lines of the *Odyssey* goes to the root of the matter: '*He leaves out some of the best parts of the poem.*' But there are also passages which have not the Homeric stamp, which seem in fact to be forgeries

¹ That is, of the general character of the rest of the poems. Most readers will readily distinguish a passage out of the *Iliad* or *Odyssey* from one out of Apollonius Rhodius, or even one of the Homeric Hymns. As for Homer, whoever and however many he may have been, he is nothing to us apart from his poems. I believe the *Odyssey* to be, in the main, the composition of a single poet: I am willing to believe that the same poet composed the *ἀπορροῖαι* which, as they have been long edited, form the *Iliad*; and this, I believe, is the person whom most people have in their minds when they speak of Homer.

of a much later date, though they may still be earlier than the first critical editions. Such I believe to be the passages which I have specially noted as interpolations. However, I am well aware that the task of deciding what in the Homeric poems is or is not worthy of Homer, on purely internal grounds, is one which, in the present state of our knowledge, every reader is at liberty to take upon himself.

S. G. HAMILTON.

HERTFORD COLLEGE,

October 1882.

ΟΔΥΣΣΕΙΑΣ Φ.

Τόξου θέσις.

ARGUMENT.—Penelope, at the bidding of Athena, brings from the treasury the bow of Odysseus, and bids the suitors try their skill with it, promising herself to be the prize of the victor. But they, failing to bend it, put off the trial until the morrow. Meanwhile Odysseus discovers himself in the courtyard to Eumaeus and Philoetius, his faithful servants; and conspires with them that Eumaeus shall put the bow into his hands, as though he wished to try his strength upon it, and that the doors of the hall and the courtyard shall be made fast. So they go back into the hall, and Eumaeus gives the bow to Odysseus in spite of the suitors; and the doors are shut. Then Odysseus bends the bow with ease, and performs the trial; and Telemachus and the two servants gather round him upon the threshold of the hall.

Τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη
κούρῃ Ἰκαρίοιο, περίφρονι Πηνελοπείῃ,
τόξον μνηστήρεσσι θέμεν πολὺν τε σῖδηρον
ἐν μεγάροις Ὀδυσῆος ἀέθλια καὶ φόνου ἀρχήν.
κλίμακα δ' ὑψηλὴν προσεβήσето οἷο δόμοιο, 5
εἶλετο δὲ κληῖδ' εὐκαμπέα χειρὶ παχείῃ
καλὴν χαλκεῖν· κώπη δ' ἐλέφαντος ἔπῃεν.
βῆ δ' ἵεναι θάλαμον δὲ σὺν ἀμφιπόλοισι γυναῖξιν
ἔσχατον· ἔνθα δὲ οἱ κειμήλια κείτο ἄνακτος,
χαλκός τε χρυσός τε πολύκμητός τε σῖδηρος. 10

The story of Odysseus' bow.

ἔνθα δὲ τόξον κείτο παλίντονον ἥδ' ἐφάρετρη
 ἰοδόκος, πολλοὶ δ' ἔνεσαν στονόεντες ὠστοί,
 δῶρα τὰ οἱ ξείνος Λακεδαίμονι δῶκε τυχήσας
 Ἴφίτος Εὐρυτίδης ἐπιείκελος ἀθανάτοισι.
 τῷ δ' ἐν Μεσσήνῃ ξυμβλήτην ἀλλήλοιν 15
 οἶκφ' ἐν Ὀρτιλόχοιο δαΐφρονος. ἦ τοι Ὀδυσσεὺς
 ἦλθε μετὰ χρεῖος, τό ρά οἱ πᾶς δῆμος ὄφελλε·
 μῆλα γὰρ ἔξ' Ἰθάκης Μεσσήνιοι ἄνδρες ἄειραν
 νηυσὶ πολυκλήσι τριηκόσι' ἥδ' ἐνομήας.
 τῶν ἔνεκ' ἐξεσίην πολλὴν ὁδὸν ἦλθεν Ὀδυσσεὺς 20
 παιδνὸς ἑών· πρὸ γὰρ ἦκε πατὴρ ἄλλοι τε γέροντες.
 Ἴφίτος αὖθ' ἵππους διζήμενος, αἷ οἱ ὄλοντο
 δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί·
 αἱ δὲ οἱ καὶ ἔπειτα φόνος καὶ μοῖρα γέγοντο,
 ἐπεὶ δὴ Διὸς υἱὸν ἀφίκετο καρτερόθυμον, 25
 φῶθ' Ἑρακλῆα, μεγάλων ἐπίστορα ἔργων,
 ὅς μιν ξεῖνον ἐόντα κατέκτανεν ᾧ ἐνὶ οἴκφ'
 σχέτλιος, οὐδὲ θεῶν ὅπιν ἠδέσατ' οὐδὲ τράπεζαν,
 τὴν ἣν οἱ παρέθηκεν· ἔπειτα δὲ πέφνε καὶ αὐτόν,
 ἵππους δ' αὐτὸς ἔχε κρατερώνυχας ἐν μεγάροισι. 30
 τὰς ἐρέων Ὀδυσῆϊ συνήντετο, δῶκε δὲ τόξον,
 τὸ πρὶν μὲν ῥ' ἐφόρει μέγας Εὐρυτος, αὐτὰρ ὁ παιδὶ
 κάλλιπ' ἀποθνήσκων ἐν δώμασιν ὑψηλοῖσι.
 τῷ δ' Ὀδυσσεὺς ξίφος ὄξυν καὶ ἄλκιμον ἔγχος ἔδωκεν
 ἀρχὴν ξεινοσύνης προσκηδέος· οὐδὲ τραπέζῃ 35
 γνώτην ἀλλήλων· πρὶν γὰρ Διὸς υἱὸς ἔπεφνε
 Ἴφίτον Εὐρυτίδην, ἐπιείκελον ἀθανάτοισιν,
 ὅς οἱ τόξον ἔδωκε. τὸ δ' οὐ ποτε δῖος Ὀδυσσεὺς
 ἐρχόμενος πόλεμον δὲ μελαινάων ἐπὶ νηῶν

Penelope takes it from the treasury and goes down to the suitors.

ἥρεϊτ', ἀλλ' αὐτοῦ μνήμα ξείνοιο φίλοιο 40
 κέσκετ' ἐνὶ μεγάροισι, φόρει δέ μιν ἥς ἐπὶ γαίης.
 ἦ δ' ὅτε δὴ θάλαμον τὸν ἀφίκετο διὰ γυναικῶν,
 οὐδὸν τε δρύινον προσεβήσето, τὸν ποτε τέκτων
 ξέσσειεν ἐπισταμένως καὶ ἐπὶ στάθμην ἴθυνεν,
 ἐν δὲ σταθμοῖς ἄρσε, θύρας δ' ἐπέθηκε φαεινάς, 45
 αὐτίκ' ἄρ' ἦ γ' ἱμάντα θοῶς ἀπέλυσε κορώνης,
 ἐν δὲ κληῖδ' ἦκε, θυρέων δ' ἀνέκοπτεν ὀχῆας
 ἅντα τιτυσκομένη· τὰ δ' ἀνέβραχεν ἥτε ταῦρος
 βοσκόμενος λειμῶνι· τόσ' ἔβραχε καλὰ θύρετρα
 πληγέντα κληῖδι, πετάσθησαν δέ οἱ ὄκα. 50
 ἦ δ' ἄρ' ἐφ' ὑψηλῆς σανίδος βῆ· ἔνθα δὲ χηλοὶ
 ἔστασαν, ἐν δ' ἄρα τῇσι θυώδεα εἶματ' ἔκειτο.
 ἔνθεν ὀρεξαμένη ἀπὸ πασσάλου αἶνυτο τόξον
 αὐτῷ γωρυτῷ, ὃς οἱ περίκειτο φαεινός.
 ἐξομένη δὲ κατ' αὐθι φίλοις ἐπὶ γούνασι θεῖσα 55
 κλαῖε μάλα λιγέως, ἐκ δ' ἦρεε τόξον ἄνακτος.
 ἦ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,
 βῆ ῥ' ἵεναι μέγαρον δὲ μετὰ μνηστῆρας ἀγανούς
 τόξον ἔχονσ' ἐν χειρὶ παλίντονον ἠδὲ φαρέτρην
 ἰοδόκον· πολλοὶ δ' ἔνεσαν στονόεντες ὠστοί. 60
 τῇ δ' ἄρ' ἄμ' ἀμφίπολοι φέρον ὄγκιον, ἔνθα σίδηρος
 κείμε πολὺς καὶ χαλκός, ἀέθλια τοιοῦτο ἄνακτος.
 ἦ δ' ὅτε δὴ μνηστῆρας ἀφίκετο διὰ γυναικῶν,
 στῆ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο
 ἅντα παρειῶν σχομένη λιπαρὰ κρήδεμνα. 65
 [ἀμφίπολος δ' ἄρα οἱ κεδνὴ ἐκάτερθε παρέστη.]
 αὐτίκα δὲ μνηστῆρσι μετηῦδα καὶ φάτο μῦθον·
 Κέκλυτέ μεν μνηστῆρες ἀγῆγορες, οἳ τόδε δῶμα

She proclaims to them the terms of the contest; in which

ἔχραετ' ἐσθιέμεν καὶ πινέμεν ἔμμενές αἰεὶ
 ἀνδρὸς ἀποικομένοιο πολὺν χρόνον· οὐδέ τιν' ἄλλην 70
 μύθου ποιήσασθαι ἐπισχεσίην ἐδύνασθε,
 ἀλλ' ἐμὲ ἰέμενοι γῆμαι θέσθαι τε γυναῖκα.
 ἀλλ' ἄγετε μνηστήρες, ἐπεὶ τόδε φαίνεται ἄεθλον.
 θῆσω γὰρ μέγα τόξον Ὀδυσσῆος θείοιο·
 ὃς δέ κε ῥηίτατ' ἐντανύσῃ βιὸν ἐν παλάμῃσι 75
 καὶ διοῦστεύσῃ πελέκεων δυοκαίδεκα πάντων,
 τῷ κεν ἅμ' ἐσποίμην νοσφισσαμένη τόδε δῶμα
 κουρίδιον μάλα καλόν, ἐνίπλειον βιότοιο,
 τοῦ ποτε μεμνήσεσθαι οἴομαι ἔν περ ὀνείρῳ.
 ὣς φάτο, καὶ ῥ' Εὐμαίων ἀνώγει, δῖον ὑφορβόν,
 τόξον μνηστήρεσσι θέμεν πολὺν τε σίδηρον.
 δακρύσας δ' Εὐμαῖος ἐδέξατο καὶ κατέθηκε·
 κλαῖε δὲ βουκόλος ἄλλοθ', ἐπεὶ ἴδε τόξον ἄνακτος.
 Ἀντίνοος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 Νήπιοι ἀγροῦνται ἐφημέρια φρονέοντες, 85
 ἃ δειλῷ, τί νυ δάκρυ κατεῖβετον ἠδὲ γυναικὶ
 θυμὸν ἐνὶ στήθεσσι ὀρίνετον; ἦ τε καὶ ἄλλως
 κεῖται ἐν ἄλγεσι θυμός, ἐπεὶ φίλον ὤλεσ' ἀκοίτην.
 ἀλλ' ἀκέων δαίνυσθε καθήμενοι, ἠὲ θύραζε
 κλαίετον ἐξελθόντε κατ' αὐτόθι τόξα λιπόντε 90
 μνηστήρεσσι ἄεθλον ἀάατον· οὐ γὰρ οἷω
 ῥηιδίως τόδε τόξον εὖξοον ἐντανύεσθαι.
 οὐ γάρ τις μέτα τοῖος ἀνὴρ ἐν τοῖσδεσι πᾶσιν,
 οἷος Ὀδυσσεὺς ἔσκεν· ἐγὼ δέ μιν αὐτὸς ὅπωπα·
 καὶ γὰρ μνήμων εἰμί, πάσι δ' ἔτι νήπιος ἦα. 95
 ὣς φάτο, τῷ δ' ἄρα θυμὸς ἐνὶ στήθεσσι ἐώλπε
 νευρὴν ἐντανύσειν διοῦστεύσειν τε σιδήρῳ.

Telemachus claims to take part as his mother's champion.

ἦ τοι οὐτοῦ γε πρῶτος γεύσεσθαι ἔμελλεν
 ἐκ χειρῶν Ὀδυσῆος ἀμύμονος, ὃν τότ' ἀτίμα
 ἦμενος ἐν μεγάροις, ἐπὶ δ' ὤρνυε πάντας ἑταίρους. 100
 τοῖσι δὲ καὶ μετέειψ' ἱερὴ ἵς Τηλεμάχοιο·

Ἄ πόποι, ἦ μάλα με Ζεὺς ἄφρονα θῆκε Κρονίων·
 μήτηρ μὲν μοί φησι φίλη πιυντή περ ἐοῦσα
 ἄλλῃ ἅμ' ἔψεσθαι νοσφισσαμένη τόδε δῶμα.
 αὐτὰρ ἐγὼ γελῶ καὶ τέρπομαι ἄφρονι θυμῷ. 105
 ἀλλ' ἄγετε μνηστήρες, ἐπεὶ τόδε φαίνεται ἄεθλον,
 οἷη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιίδα γαῖαν
 οὔτε Πύλου ἱερῆς οὔτ' Ἀργεος οὔτε Μυκῆνης·
 [οὔτ' αὐτῆς Ἰθάκης οὔτ' ἠπείριοιο μελαίνης·]
 καὶ δ' αὐτοὶ τό γε ἴστε· τί με χρὴ μητέρος αἶνου; 110
 ἀλλ' ἄγε μὴ μύνησι παρέλκετε μήτε τι τόξου
 δηρὸν ἀποτρωπᾶσθε τανυστύος, ὄφρα ἴδωμεν.
 καὶ δέ κεν αὐτὸς ἐγὼ τοῦ τόξου πειρησαίμην
 εἰ δέ κεν ἐντανύσω διοῦστεύσω τε σιδήρου,
 οὐ κέ μοι ἀχθυμένῃ τάδε δώματα πότνια μήτηρ 115
 λείποι ἅμ' ἄλλῃ ἰούσ', ὅτ' ἐγὼ κατόπισθε λιποίμην
 οἶός τ' ἦδη πατρὸς ἀέθλια κάλ' ἀνελέσθαι.

ἦ καὶ ἀπ' ὤμοιν χλαῖναν θέτό φοινικέεσσαν
 ὀρθὸς ἀναΐξας, ἀπὸ δὲ ξίφος ὄξυν θέτ' ὤμων.
 πρῶτον μὲν πελεκεας στήσεν διὰ τάφρον ὀρύξας 120
 πᾶσι μίαν μακρὴν καὶ ἐπὶ στάθμην ἵθυνεν,
 ἀμφὶ δὲ γαῖαν ἔναξε· τάφος δ' ἔλε πάντας ἰδόντας,
 ὥς εὐκόσμως στήσῃ· πάρος δ' οὐ πώ ποτ' ὀπώπει
 στή δ' ἄρ' ἐπ' οὐδὸν ἰὼν καὶ τόξου πειρήτιζε.
 τρὶς μὲν μιν πελέμειξεν ἐρύσσεσθαι μενεαίνων, 125
 τρὶς δὲ μεθῆκε βίης ἐπιελπόμενος τό γε θυμῷ

He pretends to be unable to bend the bow : and the suitors fail

νευρὴν ἐντανύσειν διοϊστεύσειν τε σιδήρου.
καὶ νύ κε δὴ ῥ' ἐτάνυσσε βίῃ τὸ τέταρτον ἀνέλκων,
ἀλλ' Ὀδυσσεὺς ἀνένευε καὶ ἔσχεθεν ἰεμένον περ.
τοῖς δ' αὖτις μετέειψ' ἱερὴ ἵς Τηλεμάχοιο· 180

ᾧ πόποι, ἦ καὶ ἔπειτα κακὸς τ' ἔσομαι καὶ ἄκικς,
ἣν νεώτερός εἰμι καὶ οὐ πω χερσὶ πέποιθα
ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνῃ.
ἀλλ' ἄγεθ', οἳ περ ἐμεῖο βίῃ προφερέστεροί ἐστε,
τόξου πειρήσασθε, καὶ ἐκτελέωμεν ἄεθλον. 135

ὣς εἰπὼν τόξον μὲν ἀπὸ ἔο θῆκε χαμᾶζε
κλίνας κολλητήσιν ἐνξέστης σανίδεσσιν,
αὐτοῦ δ' ὠκὺ βέλος καλῇ προσέκλινε κορώνῃ,
ἅψ δ' αὖτις κατ' ἄρ' ἔζετ' ἐπὶ θρόνου ἐνθεν ἀνέστη.
τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός· 140

Ὅρνυσθ' ἐξείης ἐπιδέξια πάντες ἐταῖροι
ἀρξάμενοι τοῦ χώρου ὅθεν τέ περ οἶνοχοεῖ.
ὣς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος.
Λειώδης δὲ πρῶτος ἀνίστατο, Οἶνοπος υἱός,
ὃ σφι θυοσκόος ἔσκε, παρὰ κρητῆρα δὲ καλὸν 145
ἵξε μυχοίτατος αἰεί· ἀτασθαλῖαι δέ οἱ οἴψ
ἐχθραὶ ἔσαν, πᾶσιν δὲ νεμέσσα μνηστήρεσσιν·
ὃς ῥα τότε πρῶτος τόξον λάβε καὶ βέλος ὠκὺ.
στῇ δ' ἄρ' ἐπ' οὐδὸν ἰὼν καὶ τόξου πειρήτιζεν,
οὐδέ μιν ἐντάνυσσε· πρὶν γὰρ κάμε χεῖρας ἀνέλκων 150
ἀτρίπτους ἀπαλὰς· μετὰ δὲ μνηστήρσιν ἔειπεν·

ᾧ φίλοι, οὐ μὲν ἐγὼ τανύω, λαβέτω δὲ καὶ ἄλλος.
πολλοὺς γὰρ τόδε τόξον ἀριστήης κεκαδήσει
θυμοῦ καὶ ψυχῆς, ἐπεὶ ἦ πολὺν φέρτερόν ἐστι
τεθνάμεν ἢ ζῶντας ἀμαρτεῖν, οὐ θ' ἔνεκ' αἰεί 155

one after the other : only Antinous and Eurymachus are left.

ἐνθάδ' ὀμιλέομεν ποτιδέγμενοι ἥματα πάντα.
 νῦν μὲν τις καὶ ἔλπετ' ἐνὶ φρεσὶν ἡδὲ μενοινᾷ
 γῆμαι Πηνελόπειαν, Ὀδυσσῆος παράκοιτιν.
 αὐτὰρ ἐπὶν τόξου πειρήσεται ἡδὲ ἰδῆται,
 ἄλλην δὴ τιν' ἔπειτα Ἀχαιιάδων ἐντέπλων 160
 μνάσθω ἐέδνοισιν διζήμενος· ἦ δέ κ' ἔπειτα
 γήμαιθ', ὅς κε πλεῖστα πόροι καὶ μόρσιμος ἔλθοι.
 ὥς ἄρ' ἐφώνησεν καὶ ἀπὸ ἔο τόξον ἔθηκε,
 κλίνας κολλητῆσιν ἐνξέστης σανίδεσσιν,
 αὐτοῦ δ' ὠκὺ βέλος καλῇ προσέκλινε κορώνῃ, 165
 ἄψ δ' αὖτις κατ' ἄρ' ἔξετ' ἐπὶ θρόνου, ἔνθεν ἀνέστη.
 Ἀντίνοος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 Λειῶδες, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων
 δεινόν τ' ἀργαλέον τε, νεμεσσῶμαι δέ τ' ἀκούων,
 εἰ δὴ τοῦτό γε τόξον ἀριστῆας κεκαθήσει 170
 θυμοῦ καὶ ψυχῆς, ἐπεὶ οὐ δύνασαι σὺ τανύσσαι
 οὐ γάρ τοι σέ γε τοῖον ἐγείνατο πότνια μήτηρ
 οἶόν τε ῥυτῆρα βιοῦ τ' ἔμεναι καὶ οἰστών·
 ἀλλ' ἄλλοι τανίουσι τάχα μνηστῆρες ἀγανοί.
 ὥς φάτο, καὶ ῥ' ἐκέλευσε Μελάνθιον, αἰπόλον αἰγῶν·
 Ἄγρει δὴ, πῦρ κῆον ἐνὶ μεγάροισι Μελανθεῦ, 175
 παρ δὲ τίθει δίφρον τε μέγαν καὶ κῶας ἐπ' αὐτοῦ,
 ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἑόντος,
 ὄφρα νέοι θάλποντες ἐπιχρίοντες ἀλοιφῇ
 τόξου πειρώμεσθα καὶ ἐκτελέωμεν ἄεθλον. 180
 ὥς φάθ', ὃ δ' αἰψ' ἀνέκαε Μελάνθιος ἀκάματον πῦρ,
 παρ δὲ φέρων δίφρον θήκεν καὶ κῶας ἐπ' αὐτοῦ,
 ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἑόντος.
 τῷ ῥα νέοι θάλποντες ἐπειρώντ', οὐδὲ δύναντο

Meanwhile Odysseus discovers himself to Eumæus and Philoetius.

ἐντανύσαι, πολλὸν δὲ βίης ἐπιδενέες ἦσαν. 185
 Ἀντίνοος δ' ἔτ' ἐπεῖχε καὶ Εὐρύμαχος θεοειδής,
 ἄρχοι μνηστήρων· ἀρετῇ δ' ἔσαν ἔξοχ' ἄριστοι.
 τὼ δ' ἐξ οἴκου βῆσαν ἀμαρτήσαντες ἅμ' ἅμφω
 βουκόλος ἡδὲ συφορβὸς Ὀδυσσῆος θείοιο·
 ἐκ δ' αὐτὸς μετὰ τοὺς δόμου ἤλυθε διὸς Ὀδυσσεύς. 190
 ἀλλ' ὅτε δὴ ῥ' ἐκτὸς θυρέων ἔσαν ἡδὲ καὶ αὐλῆς,
 φθεγγάμενός σφ' ἐπέεσσι προσηύδα μελιχίῳσι·
 Βουκόλε καὶ σὺ συφορβέ, ἔπος τί κε μυθησαίμην,
 ἦ αὐτὸς κεύθω; φάσθαι δέ με θυμὸς ἀνώγει.
 ποιοί κ' εἴτ' Ὀδυσσῇ ἀμύνεμεν, εἴ ποθεν ἔλθοι 195
 ὧδε μάλ' ἐξαπίνης καὶ τις θεὸς αὐτὸν ἐνείκαι;
 ἦ κε μνηστήρεσσιν ἀμύνοιτ' ἦ Ὀδυσσῇ;
 εἴπαθ', ὅπως ὕμέας κραδίη θυμὸς τε κελεύει.
 τὸν δ' αὖτε προσέειπε βοῶν ἐπιβουκόλος ἀνήρ·
 Ζεῦ πάτερ, αἱ γὰρ τοῦτο τελευτήσειας ἐέλδωρ, 200
 ὥς ἔλθοι μὲν κείνος ἀνήρ, ἀγάγοι δέ ἐ δαίμων·
 γνοίης χ', οἷη ἐμὴ δύναμις καὶ χεῖρες ἔπονται.
 ὣς δ' αὐτῶς Εὐμαιοὺς ἐπεύχετο πᾶσι θεοῦσι
 νοστήσῃσι Ὀδυσσῇ πολύφρονα ὃν δὲ δόμον δέ.
 αὐτὰρ ἐπεὶ δὴ τῶν γε νόον νημερτέ' ἀνέγνω, 205
 ἐξαυτίς σφ' ἐπέεσσιν ἀμειβόμενος προσέειπεν·
 Ἔνδον μὲν δὴ ὅδ' αὐτός ἐγὼ κακὰ πολλὰ μογήσας
 ἤλυθον εἰκοστῷ ἔτει ἐς πατρίδα γαίαν.
 γινώσκω δ', ὥς σφῶιν ἐελδομένοισιν ἰκάνω
 οἴοισι δμῶων· τῶν δ' ἄλλων οὐ τευ ἄκουσα 210
 εὐξαμένου ἐμὲ αὖτις ὑπότροπον οἰκαδ' ἰκέσθαι.
 σφῶιν δ', ὥς ἔσεται περ, ἀληθείην καταλέξω.
 εἴ χ' ἢ ἔμοι γε θεὸς δαμάσῃ μνηστήρας ἀγανούς,

Their plot.

ἄξομαι ἀμφοτέροις ἀλόχους καὶ κτήματ' ὅπασσω
 οἰκία τ' ἐγγὺς ἐμεῖο τετυγμένα· καὶ μοι ἔπειτα 215
 Τηλεμάχου ἐτάρω τε κασιγνήτω τε ἔσεσθον.
 εἰ δ' ἄγε δῆ, καὶ σῆμα ἀριφραδὲς ἄλλό τι δείξω,
 ὄφρα μ' ἐν γνῶτον πιστωθῆτόν τ' ἐνὶ θυμῷ,
 οὐλήν, τὴν ποτέ με σὺς ἤλασε λευκῷ ὀδόντι
 Παρηγοῖν δ' ἐλθόντα σὺν νιάσιν Αὐτολύκοιο. 220
 ὥς εἰπὼν ῥά κεα μεγάλης ἀποέργαθεν οὐλῆς.
 τῷ δ' ἐπεὶ εἰσιδέτην εὖ τ' ἐφράσσαντο ἕκαστα,
 κλαῖον ἄρ' ἀμφ' Ὀδυσῆϊ δαΐφρονι χεῖρε βαλόντες,
 καὶ κύνεον ἀγαπαζόμενοι κεφαλὴν τε καὶ ὦμους.
 ὥς δ' αὐτως Ὀδυσσεὺς κεφαλᾶς καὶ χεῖρας ἔκυσσε. 225
 καὶ νύ κ' ὀδυρομένοισιν ἔδν φάος ἡέλιοιο,
 εἰ μὴ Ὀδυσσεὺς αὐτὸς ἐρύκακε φώνησέν τε·
 Παύεσθον κλαυθμοῖο γόοιό τε, μὴ τις ἴδῃται
 ἐξελθὼν μεγάροιο, ἀτὰρ εἴησι καὶ εἴσω.
 ἀλλὰ προμνηστῖνοι ἐσέλθετε, μῆδ' ἅμα πάντες, 230
 πρῶτος ἐγώ, μετὰ δ' ὕμμες· ἀτὰρ τόδε σῆμα τετύχθω.
 ἄλλοι μὲν γὰρ πάντες, ὅσοι μνηστήρες ἀγανοί,
 οὐκ ἔασουσιν ἐμοὶ δόμεναι βιὸν ἥδ' ἐφάρετρήν·
 ἀλλὰ σὺ δὲ Εὐμαιε φέρων ἀνὰ δώματα τόξον
 ἐν χεῖρεσσιν ἐμοὶ θέμεναι εἰπεῖν τε γυναιξὶ 235
 κληῖσαι μεγάροιο θύρας πυκινῶς ἀραρυίας,
 ἣν δέ τις ἢ στοναχῆς ἢ κτύπου ἔνδον ἀκοῦσῃ
 ἀνδρῶν ἡμετέροισιν ἐν ἔρκεσι, μὴ τι θύραζε
 προβλώσκειν, ἀλλ' αὐτοῦ ἀκὴν ἔμεναι παρὰ ἔργῳ.
 σοὶ δὲ Φιλοίτιε διὲ θύρας ἐπιτέλλομαι αὐλῆς 240
 κληῖσαι κληῖδι, θοῶς δ' ἐπὶ δεσμὸν ἱῆλαι·
 ὥς εἰπὼν εἰσῆλθε δόμους εὖ ναιετάοντας·

Eurymachus' failure : Antinous puts off the contest,

ἔξετ' ἔπειτ' ἐπὶ δῖφρον ἰών, ἔνθεν περ ἀνέστη·
 ἐς δ' ἄρα καὶ τῷ δμῳε ἴτην θείου Ὀδυσῆος.
 Εὐρύμαχος δ' ἤδη τόξον μετὰ χερσὶν ἐνώμα 245
 θάλπων ἔνθα καὶ ἔνθα σέλαι πυρός· ἀλλὰ μιν οὐδ' ὥς
 ἐντανύσαι δύνατο, μέγα δ' ἔστενε κυδάλιμον κῆρ·
 ὀχθήσας δ' ἄρα εἶπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
 "ὦ πόποι, ἦ μοι ἄχος περὶ τ' αὐτοῦ καὶ περὶ πάντων·
 οὐ τι γάμου τοσσοῦτον ὀδύρομαι ἀχνύμενός περ· 250
 εἰσὶ καὶ ἄλλαι πολλαὶ Ἀχαιίδες, αἱ μὲν ἐν αὐτῇ
 ἀμφιάλῳ Ἰθάκῃ, αἱ δ' ἄλλῃσιν πολίεσσιν·
 ἀλλ' εἰ δὴ τοσσόνδε βίης ἐπιδευέες εἰμὲν
 ἀντιθέου Ὀδυσῆος, ὃ τ' οὐ δυνάμεσθα τανύσαι
 τόξον· ἐλεγχείῃ δὲ καὶ ἔσσομένοισι πυθέσθαι 255
 τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
 Εὐρύμαχ', οὐχ οὕτως ἔσται· νοεῖς δὲ καὶ αὐτός.
 νῦν μὲν γὰρ κατὰ δῆμον ἑορτῇ τοιοῦ θεοῖο
 ἄγνῃ· τίς δέ κε τόξα τιταίνοιτ'; ἀλλὰ ἔκηλοι
 κάτθετ'· ἀτὰρ πελέκεάς γε καὶ εἴ κ' εἰῶμεν ἅπαντας 260
 ἑστάμεν· οὐ μὲν γάρ τιν' ἀναιρήσεσθαι οἶω
 ἐλθόντ' ἐς μέγαρον Λαερτιάδῃω Ὀδυσῆος.
 ἀλλ' ἄγετ', οἶνοχόος μὲν ἐπαρξάσθω δεπάεσσιν,
 ὄφρα σπείσαντες καταθείομεν ἀγκύλα τόξα·
 ἡῶθεν δὲ κέλεσθε Μελάνθιον, αἰπόλον αἰγῶν, 265
 αἶγας ἄγειν, αἱ πᾶσι μέγ' ἔξοχοι αἰπολλίοισιν,
 ὄφρ' ἐπὶ μῆρία θέντες Ἀπόλλωνι κλυτοτόξῳ
 τόξου πειρώμεσθα καὶ ἐκτελέωμεν ἄεθλον.
 ὣς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδαγε μῦθος.
 τοῖσι δὲ κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχεαν, 270
 κούροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο,

but Odysseus asks to be allowed to try the bow.

νώμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν.
οἳ δ' ἐπεὶ οὖν σπείσαν τε πῖον θ', ὅσον ἤθελε θυμός,
τοῖς δὲ δολοφρονέων μετέφη πολύμητις Ὀδυσσεύς·

Κέκλυτέ μεν μνηστῆρες ἀγακλειτῆς βασιλείης· 275

[ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει·]

Εὐρύμαχον δὲ μάλιστα καὶ Ἀντίνοον θεοειδέα
λίσσομ', ἐπεὶ καὶ τοῦτο ἔπος κατὰ μοῖραν ἔειπε,
νῦν μὲν παῦσαι τόξον, ἐπιτρέψαι δὲ θεοῖσιν·

ἡῶθεν δὲ θεὸς δώσει κράτος, ᾧ κ' ἐθέλῃσιν. 280

ἀλλ' ἄγ' ἐμοὶ δότε τόξον ἐύξοον, ὄφρα μεθ' ὑμῖν
χειρῶν καὶ σθένεος πειρήσομαι, ἥ μοι ἔτ' ἔστιν
ἴς, οἷα πάρος ἔσκεν ἐνὶ γναμπτοῖσι μέλεσσιν,
ἣ ἤδη μοι ὄλεσσαν ἄλη τ' ἀκομιστή τε.

ὥς ἔφαθ', οἳ δ' ἄρα πάντες ὑπερφιάλως νεμέσθησαν 285

δεύσαντες, μὴ τόξον ἐύξοον ἐντανύσειεν.

Ἀντίνοος δ' ἐνέειπεν, ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζεν·

Ἄ δειλὲ ξείνων, ἐνὶ τοι φρένες οὐδ' ἡβαιαί·

οὐκ ἀγαπᾷς, ὃ ἔκηλος ὑπερφιάλοισι μεθ' ἡμῖν
δαίνυσται, οὐδέ τι δαιτὸς ἀμέρδεται, αὐτὰρ ἀκούεις 290

μύθων ἡμετέρων καὶ ῥήσιος; οὐδέ τις ἄλλος

ἡμετέρων μύθων ξείνος καὶ πτωχὸς ἀκούει

οἶνός σε τρώει μελιηδῆς, ὃς τε καὶ ἄλλους

βλάπτει, ὃς ἂν μιν χανδὸν ἔλῃ μῆδ' αἴσιμα πίνῃ. 295

οἶνος καὶ κένταυρον, ἀγακλυτὸν Εὐρυτίωνα,

ἄσος ἐνὶ μεγάρῳ μεγαθύμον Πειριθόοιο

ἐς Λαπίθας ἐλθόνθ'· ὃ δ' ἐπεὶ φρένας ἄσασεν οἶνῳ,

μαινόμενος κακ' ἔρεξε δόμον κάτα Πειριθόοιο·

ἥρως δ' ἄχος εἶλε, δι' ἐκ προθύρου δὲ θύραζε

ἔλκον ἀναΐξαντες ἀπ' οὐατα νηλεί χαλκῷ 300

He is refused in spite of Penelope's intercession ;

ῥίνας τ' ἀμήσαντες· ὁ δὲ φρεσὶν ἦσιν ἀασθεὶς
 ἦεν ἦν ἄτην ὀχέων ἀεσίφρονι θυμῷ.
 ἐξ οὗ κενταύροισι καὶ ἀνδράσι νείκος ἐτύχθη,
 οἷ δ' αὐτῷ πρώτῃ κακὸν εὗρετο οἶνοβαρείων.
 ὥς καὶ σοὶ μέγα πῆμα πιφαύσκομαι, αἶ κε τὸ τόξον 305
 ἐντανύσῃς· οὐ γάρ τευ ἐπητύος ἀντιβολήσεις
 ἡμετέρῳ ἐνὶ δῆμῳ, ἄφαρ δέ σε νηὶ μελαίνῃ
 εἰς Ἑχέτον βασιλῆα, βροτῶν δηλήμονα πάντων,
 πέμψομεν· ἔνθεν δ' οὐ τι σωώσεται· ἀλλὰ ἔκηλος
 πίνε τε, μηδ' ἐρίδαινε μετ' ἀνδράσι κουροτέροισι. 310
 τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 Ἀντίνω, οὐ μὲν καλὸν ἀτέμβειν οὐδὲ δίκαιον
 ξείνους Τηλεμάχου, ὅς κεν τάδε δώμαθ' ἵκηται.
 ἔλπεαι, αἶ χ' ὁ ξείνος Ὀδυσσεύς μέγα τόξον
 ἐντανύσῃ χερσὶν τε βίηφί τε ἦφι πιθήσας, 315
 οἴκαδ' ἐμ' ἄξεσθαι καὶ ἐὴν θήσεσθαι ἄκοιτιν ;
 οὐδ' αὐτός που τοῦτό γ' ἐνὶ στήθεσσιν ἔολπε·
 μηδέ τις ὑμείων τοῦ γ' εἴνεκα θυμὸν ἀχεύων
 ἐνθάδε δαινύσθω, ἐπεὶ οὐδὲ μὲν οὐδὲ ἔοικε.
 τὴν δ' αἶψ' Εὐρύμαχος, Πολύβου παῖς, ἀντίον ἤυδα· 320
 Κούρῃ Ἰκαρίοιο, περίφρον Πηνελόπεια,
 οὐ τί σε τόνδ' ἄξεσθαι οἰόμεθ'· οὐδὲ ἔοικεν·
 ἀλλ' αἰσχυνόμενοι φάτιν ἀνδρῶν ἥδ' ἐ γυναικῶν,
 μή ποτέ τις εἴπῃσι κακώτερος ἄλλος Ἀχαιῶν·
 ἦ πολὺ χεῖρονες ἄνδρες ἀμύμονος ἀνδρὸς ἄκοιτιν 325
 μνῶνται, οὐδέ τι τόξον ἐύζοον ἐντανύουσιν·
 ἀλλ' ἄλλός τις πτωχὸς ἀνὴρ ἀλαλήμενος ἔλθων
 ῥηϊδίως ἐτάνυσσε βίον, διὰ δ' ἦκε σιδήρου.
 ὥς ἐρέουσ', ἡμῖν δ' ἂν ἐλέγχεα ταῦτα γένοιτο.

and Telemachus bids Penelope retire.

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 330
 Εὐρύμαχ', οὐ πως ἔστιν ἐκκλείας κατὰ δῆμον
 ἔμμεναι, οἳ δὴ οἶκον ἀτιμάζοντες ἔδουσιν
 ἀνδρὸς ἀριστῆος· τί δ' ἐλέγχεα ταῦτα τίθεσθε ;
 οὗτος δὲ ξείνος μάλα μὲν μέγας ἦδ' εὐπηγής,
 πατρὸς δ' ἐξ ἀγαθοῦ γένος εὐχεται ἔμμεναι υἱός. 335
 ἀλλ' ἄγε οἳ δότε τόξον εὖζοον, ὅφρα ἴδωμεν.
 ὦδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
 εἴ κέ μιν ἐντανύσῃ, δῶν δέ οἱ εὖχος Ἀπόλλων,
 ἔσσω μιν χλαῖνάν τε χιτῶνά τε, εἴματα καλά,
 δώσω δ' ὀξὺν ἄκοντα, κυνῶν ἀλκτῆρα καὶ ἀνδρῶν, 340
 καὶ ξίφος ἄμφηκες· δώσω δ' ὑπὸ ποσσὶ πέδιλα,
 πέμψω δ', ὅππῃ μιν κραδίη θυμός τε κελεύει.
 τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦνδα·
 Μῆτερ ἐμή, τόξον μὲν Ἀχαιῶν οὐ τις ἐμείο
 κρείσσων, ᾧ κ' ἐθέλω, δόμεναί τε καὶ ἀρνήσασθαι, 345
 οὐθ' ὅσσοι κραναὴν Ἰθάκην κάτα κοιρανέουσιν,
 οὐθ' ὅσσοι νήσοισι πρὸς Ἥλιδος ἵπποβότοιο·
 τῶν οὐ τίς μ' ἀέκοντα βιήσεται, αἷ κ' ἐθέλωμι
 καὶ καθάπαξ ξείνῳ δόμεναι τάδε τόξα φέρεσθαι. 350
 ἀλλ' εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε,
 ἱστόν τ' ἡλακάτην τε, καὶ ἀμφιπόλοισι κέλευε
 ἔργον ἐποίχεσθαι· τόξον δ' ἀνδρεσσὶ μελήσει
 πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ.
 ἦ μὲν θαμβήσασα πάλιν οἶκον δὲ βεβήκει·
 παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ. 355
 ἐς δ' ὑπερῷ ἀναβάσα σὺν ἀμφιπόλοισι γυναιξὶ
 κλαῖεν ἔπειτ' Ὀδυσῆα, φίλον πόσιν, ὅφρα οἳ ὕπνον
 ἦδυν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.

Eumaeus gives Odysseus the bow in spite of the suitors,

αὐτὰρ ὁ τόξα λαβὼν φέρε καμπύλα διὸς ὑφορβός·
 μνηστῆρες δ' ἄρα πάντες ὁμόκλεον ἐν μεγάροισιν· 360
 ὤδε δέ τις εἶπεν κε νέων ὑπερηνορέοντων·

Πῇ δὴ καμπύλα τόξα φέρεις ἀμέγαρτε συβῶτα,
 πλαγκτέ; τάχ' αὖ σ' ἐφ' ὕεσσι κύνες ταχέες κατέδονται
 ὅλον ἀπ' ἀνθρώπων, οὓς ἔτρεφες, εἴ κεν Ἀπόλλων
 ἡμῖν ἱλῆκησι καὶ ἀθάνατοι θεοὶ ἄλλοι. 365

ὥς φάσαν, αὐτὰρ ὁ θῆκε φέρων αὐτῇ ἐνὶ χώρῃ
 δείσας, οὐνεκα πολλοὶ ὁμόκλεον ἐν μεγάροισι.
 Τηλέμαχος δ' ἐτέρωθεν ἀπειλήσας ἐγεγώνει·

"Ἄττα, πρόσω φέρε τόξα· τάχ' οὐκ εὖ πᾶσι πιθήσεις·
 μή σε καὶ ὀπλότερός περ ἐὼν ἄγρὸν δὲ δῖωμαί 370
 βάλλων χερμαδίοισι· βίηφι δὲ φέρτερός εἰμι.
 αἱ γὰρ πάντων τόσσον, ὅσοι κατὰ δώματ' ἔασι,
 μνηστῆρων χερσὶν τε βίηφί τε φέρτερος εἶην·
 τῷ κε τάχα στυγερώς τιν' ἐγὼ πέμψαιμι νέεσθαι
 ἡμετέρου ἐξ οἴκου, ἐπεὶ κακὰ μηχανώονται. 375

ὥς ἔφαθ', οἱ δ' ἄρα πάντες ἐπ' αὐτῷ ἡδὺ γέλασαν
 μνηστῆρες, καὶ δὴ μέθιεν χαλεποῖο χόλοιο
 Τηλεμάχῳ· τὰ δὲ τόξα φέρων ἀνὰ δῶμα συβώτης
 ἐν χεῖρεσσι Ὀδυσῆι δαΐφρονι θῆκε παραστάς.
 ἐκ δὲ καλεσσάμενος προσέφη τροφὸν Εὐρύκλειαν· 380

Τηλέμαχος κέλεται σε περίφρων Εὐρύκλεια
 κληῖσαι μεγάροιο θύρας πυκινῶς ἀραρυίας,
 ἣν δέ τις ἢ στοναχῆς ἢ κτύπου ἔνδον ἀκούσῃ
 ἀνδρῶν ἡμετέροισιν ἐν ἔρκεσι, μή τι θύραζε
 προβλῶσκειν, ἀλλ' αὐτοῦ ἀκὴν ἔμεναι παρὰ ἔργῳ. 385
 ὥς ἄρ' ἐφώνησεν, τῇ δ' ἅπτερος ἔπλετο μῦθος,
 κλήισεν δὲ θύρας μεγάρων εὖ ναιετάοντων.

and the doors are made fast. Odysseus bends the bow,

σιγῇ δ' ἐξ οἴκου Φιλοίτιος ἄλτο θύραζε,
 κλήισεν δ' ἄρ' ἔπειτα θύρας εὐερκέος αὐλῆς.
 κείτο δ' ὑπ' αἰθούσῃ ὄπλον νεὸς ἀμφιελίσσης 390
 βύβλινον, ᾧ ῥ' ἐπέδησε θύρας, ἐς δ' ἦιεν αὐτός·
 ἔζετ' ἔπειτ' ἐπὶ διφρον ἰών, ἐνθὲν περ ἀνέστη,
 εἰσορώων Ὀδυσῆα. ὃ δ' ἤδη τόξον ἐνώμα
 πάντῃ ἀναστρωφῶν, πειρώμενος ἐνθα καὶ ἐνθα,
 μὴ κέρα ἵπες ἔδοιεν ἀποικομένοιο ἀνακτος. 395
 ᾧδε δέ τις εἵπεσκεν ἰδὼν ἐς πλησίον ἄλλον·

Ἦ τις θηητὴρ καὶ ἐπὶ κλοπος ἔπλετο τόξων·
 ἦ ῥά νύ που τοιαῦτα καὶ αὐτῷ οἴκοθι κεῖται,
 ἦ ὃ γ' ἐφορμᾶται ποιησέμεν, ὥς ἐνὶ χερσὶ
 νωαῖ ἐνθα καὶ ἐνθα κακῶν ἐμπαιος ἀλήτης. 400

ἄλλος δ' αὖτ' εἵπεσκε νέων ὑπερηγορέοντων·
 Αἰ γὰρ δὴ τοσσοῦτον ὀνήσιος ἀντιάσειεν,
 ὥς οὗτός ποτε τοῦτο δυνήσεται ἐναντίσασθαι.

ὥς ἄρ' ἔφαν μνηστῆρες· ἀτὰρ πολύμητις Ὀδυσσεύς,
 αὐτίκ' ἐπεὶ μέγα τόξον ἐβάστασε καὶ ἶδε πάντῃ, 405
 ὥς ὄτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ αἰοιδῆς
 ῥηιδίως ἐτάνυσσε νέψ περὶ κόλλοπι χορδὴν
 αἴψας ἀμφοτέρωθεν ἐυστρεφὲς ἔντερον οἴος,
 ὥς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόξον Ὀδυσσεύς.

δεξιτερῇ δ' ἄρα χερσὶ λαβὼν περὶ ῥήσατο νευρῆς· 410
 ἦ δ' ὑπὸ καλὸν ἔεισε χελιδόνι εἰκέλῃ αὐδῇ.

μνηστῆρσιν δ' ἄρ' ἄχος γένετο μέγα, πᾶσι δ' ἄρα χρῶς
 ἐτράπετο· Ζεὺς δὲ μεγάλ' ἐκτυπε σήματα φαίνων·
 γήθησέν τ' ἄρ' ἔπειτα πολὺτλας διὸς Ὀδυσσεύς,
 ὅττι ῥά οἱ τέρας ἦκε Κρόνου πάις ἀγκυλομήτεω. 415
 εἴλετο δ' ὠκὺν ὠπτόν, ὃ οἱ παρέκειτο τραπέζῃ

and shoots, with success.

γυμνός· τοὶ δ' ἄλλοι κοίλης ἔντοσθε φαρέτρης
 κείατο, τῶν τάχ' ἔμελλον Ἀχαιοὶ πειρήσεσθαι.
 τὸν ῥ' ἐπὶ πῆχει ἔλων ἔλκεν νευρὴν γλυφίδας τε
 αὐτόθεν ἐκ δίφροιο καθήμενος, ἦκε δ' ὠστὸν 420
 ἅντα τιτυσκόμενος, πελέκεων δ' οὐκ ἤμβροτε πάντων
 πρώτης στείλειῃς, διὰ δ' ἀμπερὲς ἦλθε θύραζε
 ἰὸς χαλκοβαρής· ὃ δὲ Τηλέμαχον προσέειπε·
 Τηλέμαχ', οὐ σ' ὁ ξεῖνος ἐνὶ μεγάροισιν ἐλέγχει
 ἦμενος, οὐδέ τι τοῦ σκοποῦ ἤμβροτον οὐδέ τι τόξον 425
 δὴν ἔκαμον τανύων· ἔτι μοι μένος ἔμπεδόν ἐστιν,
 οὐχ ὥς με μνηστήρες ἀτιμάζοντες ὄνονται.
 νῦν δ' ὦρη καὶ δόρπον Ἀχαιοῖσιν τετυκέσθαι
 ἐν φάει, αὐτὰρ ἔπειτα καὶ ἄλλως ἐψιάσθαι
 μολπῇ καὶ φόρμιγγι· τὰ γάρ τ' ἀναθήματα δαιτός. 430
 ἦ καὶ ἐπ' ὀφρύσι νεῦσεν· ὃ δ' ἀμφέθετο ξίφος ὁξὺ
 Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο,
 ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχει, ἄγχι δ' ἄρ' αὐτοῦ
 παρ θρόνον ἐστήκει κεκορυθμένος αἰθοπι χαλκῷ.

ΟΔΥΣΣΕΙΑΣ X.

Μνηστοροφονία.

ARGUMENT.—Odysseus from the threshold shoots a second arrow and kills Antinous as he sits at the banquet. Then the rest of the suitors start up in anger, but they find no arms to defend themselves, because Odysseus had taken all the arms out of the hall. Then Eurymachus sues for mercy, but Odysseus will not hear him. So they draw their swords and try to cut their way out from the hall. But Odysseus keeps them back, shooting them down man by man with his arrows; and when his arrows are spent, Telemachus fetches arms from the treasury for his father and the two servants. Then the traitor Melanthius fetches arms for the suitors also; but Eumaeus and Philoetius seize him in the treasury and leave him there bound. And Athena turns aside the weapons of the suitors and smites them with terror, and they are all slaughtered; but Odysseus spares Phemius the minstrel and Medon the herald. Then the women of the house who were faithless to Odysseus, and the traitor Melanthius, are put to death, and the house is purified from slaughter.

Αὐτὰρ ὃ γυμνώθη ῥακέων πολύμητις Ὀδυσσεύς,
 ἄλτο δ' ἐπὶ μέγαν οὐδὸν ἔχων βίον ἥδ' ἐφαέτρην
 ἰὼν ἐμπλείην, ταχέας δ' ἐκχέυατ' ὀιστοὺς
 αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστῆρσιν ἔειπεν·

Ὁδτος μὲν δὴ ἀεθλος ἀάατος ἐκτετέλεσται·
 νῦν αὖτε σκοπὸν ἄλλον, ὃν οὐ πῶ τις βάλεν ἀνὴρ,
 εἵσομαι, αἶ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων.
 ἦ καὶ ἐπ' Ἀντινόφ' ἰθύνετο πικρὸν ὀιστόν.

Odysseus shoots Antimachus as he is raising the cup to his lips.

ἦ τοι δ' καλὸν ἄλεισον ἀναιρήσεσθαι ἔμελλε
 χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα, 10
 ὄφρα πίοι οἶνοιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ
 μέμβλετο· τίς κ' οἶοιτο μετ' ἀνδράσι δαιτυμόνεσσι
 μῶνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καρτερός εἴη,
 οἷ τεύξειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν ;
 τὸν δ' Ὀδυσσεὺς κατὰ λαιμὸν ἐπισχόμενος βάλεν ἰψῷ, 15
 ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἤλυθ' ἀκωκή.
 ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χειρὸς
 βλημένον, αὐτίκα δ' αὐλὸς ἀνὰ ῥίνας παχὺς ἦλθεν
 αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἶο τράπεζαν
 ὤσε ποδὶ πλήξας, ἀπὸ δ' εἶδατα χεῦεν ἔραζε· 20
 σιτίος τε κρέα τ' ὄπτα φορύνετο. τοὶ δ' ὁμάδησαν
 μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα,
 ἐκ δὲ θρόνων ἀνόρουσαν ὀρινθέντες κατὰ δῶμα,
 πάντοσε παπταίνοντες ἐνδμήτους ποτὶ τοίχους·
 οὐδέ πη ἀσπὶς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι. 25
 νεΐκειον δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσι·

Ξεῖνε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων
 ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς ὄλεθρος.
 καὶ γὰρ δὴ νῦν φῶτα κατέκτανες, ὃς μέγ' ἄριστος
 κούρων εἰν Ἰθάκῃ· τῷ σ' ἐνθάδε γῦπες ἔδονται. 30

† ἵσκειν ἕκαστος ἀνὴρ, ἐπεὶ ἦ φάσαν οὐκ ἐθέλοντα
 ἄνδρα κατακτείνειν· τὸ δὲ νήπιοι οὐκ ἐνόησαν,
 ὥς δὴ σφιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπτο.
 τοὺς δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·

ὦ κύνες, οὐ μ' ἔτ' ἐφάσκεθ' ὑπότροπον οἴκαδ' ἰέσθαι 35
 δήμου ἀπο Τρώων, ὅτι μοι κατεκείρετε οἶκον,
 δμῶν δὲ γυναιξὶ παρευνάξεσθε βιαίως

Eurymachus proposes a composition with Odysseus, who rejects it.

αὐτοῦ τε ζώντος ὑπεμνάσθε γυναῖκα
οὔτε θεοὺς δέισαντες, οἳ οὐρανὸν εὐρὺν ἔχουσιν,
οὔτε τιν' ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι· 40
νῦν ὑμῖν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπται.

ὥς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος εἶλε·
[πάπτηνεν δὲ ἕκαστος, ὅπῃ φύγοι αἰπὺν ὀλεθρον·]
Εὐρύμαχος δέ μιν οἷος ἀμειβόμενος προσέειπεν·

Εἰ μὲν δὴ Ὀδυσσεὺς Ἰθακήσιος εἰλήλουθας, 45
ταῦτα μὲν αἶσιμα εἶπας, ὅσα ῥέεσκον Ἀχαιοί,
πολλὰ μὲν ἐν μεγάροισιν ἀτάσθαλα, πολλὰ δ' ἐπ' ἀγροῦ.
ἀλλ' ὁ μὲν ἤδη κεῖται, ὃς αἴτιος ἔπλετο πάντων,
Ἀντίνοος· οὗτος γὰρ ἐπήλεν τάδε ἔργα

οὐ τι γάμου τόσσον κεχρημένος οὐδὲ χατίζων, 50
ἀλλ' ἄλλα φρονέων, τὰ οἳ οὐκ ἐτέλεσσε Κρονίων,
ὄφρ' Ἰθάκης κατὰ δῆμον ἐυκτιμένης βασιλείου
αὐτός, ἀτὰρ σὸν παῖδα κατακτείνειε λοχίσας.

νῦν δ' ὁ μὲν ἐν μοίρῃ πέφεται, σὺ δὲ φείδεο λαῶν
σῶν· ἀτὰρ ἄμμες ὀπισθεν ἀρεσσάμενοι κατὰ δῆμον, 55
ὅσά τοι ἐκπέποται καὶ ἐδήδοται ἐν μεγάροισι,
τιμὴν ἀμφὶς ἄγοντες ἐεικοσάβοιον ἕκαστος
χαλκὸν τε χρυσὸν τ' ἀποδώσομεν, εἰς δ' κε σὸν κῆρ
ἱανθῇ· πρὶν δ' οὐ τι νεμεσσητὸν κεχολῶσθαι.

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς.
Εὐρύμαχ', οὐδ' εἴ μοι πατρώια πάντ' ἀποδοῖτε, 61
ὅσά τε νῦν ὑμῖν ἐστὶ καὶ εἴ ποθεν ἄλλ' ἐπιθεíte,
οὐδέ κεν ὥς ἔτι χεῖρας ἐμὰς λήξαιμι φόνοιο
πρὶν πᾶσαν μνηστῆρας ὑπερβασίην ἀποτίσαι.
νῦν ὑμῖν παράκειται ἐναντίον ἢ ἐμάχεσθαι 65
ἢ φεύγειν, ὃς κεν θάνατον καὶ κῆρας ἀλύξῃ·

Eurymachus rushing upon Odysseus is slain, and so is Amphinomus.

ἀλλὰ τιν' οὐ φεύξεσθαι οἶομαι αἰπὺν ὄλεθρον.

ὥς φάτο, τῶν δ' αὐτοῦ λυτο γούνατα καὶ φίλον ἦτορ.
τοῖσιν δ' Εὐρύμαχος μετεφώνεε δεύτερον αὖτις·

ᾧ φίλοι, οὐ γὰρ σχήσει ἀνὴρ ὃδε χεῖρας ἀάπτους, 70
ἀλλ' ἐπεὶ ἔλλαβε τόξον ἐύξοον ἥδ' ἐφάρετρήν,
οἴδοῦ ἀπο ξεστοῦ τοξάσσεται, εἰς δ' κε πάντας
ἄμμε κατακτείνει· ἀλλὰ μνησώμεθα χάρις.
φάσγανά τε σπάσσασθε καὶ ἀντίσχεσθε τραπέζας
ἰὼν ὠκυμόρων· ἐπὶ δ' αὐτῷ πάντες ἔχωμεν 75
ἀθρόοι, εἴ κέ μιν οὔδοῦ ἀπώσομεν ἥδ' ἐθυράων,
ἔλθωμεν δ' ἀνὰ ἄστυ, βοῇ δ' ὤκιστα γένοιτο·
τῷ κε τάχ' οἶτος ἀνὴρ νῦν ὕστατα τοξάσσαιτο.

ὥς ἄρα φωνήσας εἰρύσσατο φάσγανον ὀξὺ
χάλκεον, ἀμφοτέρωθεν ἀκαχμένον, ἄλτο δ' ἐπ' αὐτῷ 80
σμερδαλέα ἰάχων· ὃ δ' ἁμαρτῇ διὸς Ὀδυσσεὺς
ἰὼν ἀποπροΐει, βάλε δὲ στήθος παρὰ μαζόν,
ἐν δὲ οἱ ἥπατι πῆξε θοὸν βέλος· ἔκ δ' ἄρα χειρὺς
φάσγανον ἦκε χαμᾶζε, περιρῥήδης δὲ τραπέζῃ
κάππεσεν ἰδνωθεῖς, ἀπὸ δ' εἴδωτα χεῖρ' ἔραξε 85
καὶ δέπας ἀμφικύπελλον· ὃ δὲ χθόνα τύπτε μετώπῳ
θυμῷ ἀνιάζων, ποσὶ δὲ θρόνον ἀμφοτέροισι
λακτίζων ἐτίνασσε· κατ' ὀφθαλμῶν δ' ἔχυντ' ἀχλὺς.

Ἀμφινόμος δ' Ὀδυσῆος ἐείσατο κυδαλίμοιο
ἀντίος αἴζας, εἵρυντο δὲ φάσγανον ὀξὺ, 90
εἴ πως οἱ εἰξείε θυράων. ἀλλ' ἄρα μιν φθῆ
Τηλέμαχος κατόπισθε βαλὼν χαλκῆρεϊ δουρὶ
ὦμων μεσσηγὺς, διὰ δὲ στήθεσφιν ἔλασσε·
δούπησεν δὲ πεσών, χθόνα δ' ἤλασε παντὶ μετώπῳ.
Τηλέμαχος δ' ἀπόρουσε λιπὼν δολιχόσκιον ἔγχος 95

Telemachus goes to fetch arms, while his father keeps the suitors in check.

αὐτοῦ ἐν Ἀμφινόμῳ· περὶ γὰρ δῖε, μή τις Ἀχαιῶν
 ἔγχος ἀνελκόμενον δολιχόσκιον ἢ ἐλάσειε
 φασγάνῳ αἶψας ἢ ἐπροπρηνέι τύψας.
 βῆ δὲ θέειν, μάλα δ' ὦκα φίλον πατέρ' εἰσαφίκανεν,
 ἀγχού δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα· 100
 ὦ πάτερ, ἦδη τοι σάκος οὔτω καὶ δύο δοῦρε
 καὶ κνέην πάγχυαλκον ἐπὶ κροτάφοις ἀραρυῖαν,
 αὐτὸς τ' ἀμφιβαλεῦμαι ἰών, δώσω δὲ συβώτῃ
 καὶ τῷ βουκόλῳ ἄλλα· τετευχῆσθαι γὰρ ἄμεινον.
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 Οὔτε θεῶν, εἰς μοι ἀμύνεσθαι πάρ' οἷστοις, 108
 μή μ' ἀποκινήσωσι θυράων μοῦνον ἔοντα.
 ὣς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,
 βῆ δ' ἱεῖναι θάλαμον δ', ὅθι οἱ κλυτὰ τεύχε' ἔκειτο.
 ἔνθεν τέσσαρα μὲν σάκε' ἔξελε, δούρατα δ' ὀκτὼ 110
 καὶ πίσυρας κνέας χαλκήρεας ἵπποδασείας·
 βῆ δὲ φέρων, μάλα δ' ὦκα φίλον πατέρ' εἰσαφίκανεν,
 αὐτὸς δὲ πρῶτιστα περὶ χροῖ δύσετο χαλκόν.
 ὣς δ' αὐτῶς τῷ δμῶε δνέσθην τεύχεα καλά,
 ἔσταν δ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην. 115
 αὐτὰρ ὁ γ', ὄφρα μὲν αὐτῷ ἀμύνεσθαι ἔσαν ἰοί,
 τόφρα μνηστήρων ἕνα γ' αἰεὶ ᾧ ἐνὶ οἴκῳ
 βάλλε τιτυσκόμενος· τοὶ δ' ἀγχιστῖνοι ἔπιπτον.
 αὐτὰρ ἐπεὶ λίπον ἰοὶ οἷστεύοντα ἄνακτα,
 τόξον μὲν πρὸς σταθμὸν ἐυσταθέος μεγάρου 120
 ἔκλιν' ἐστάμεναι πρὸς ἐνώπια παμφανόωντα
 αὐτὸς δ' ἀμφ' ὤμοισι σάκος θέτο τετραθέλυμνον,
 κρατὶ δ' ἐπ' ἰφθίμῳ κνέην εὐτυκτον ἔθηκεν
 ἵππουριν, δεινὸν δὲ λόφος καθύπερθεν ἔνευεν·

On Telemachus's return, Melanthius goes to fetch arms for the suitors,

εἴλετο δ' ἄλκιμα δοῦρε δύω κεκορυθμένα χαλκῷ. 125

ὄρσοθύρη δέ τις ἔσκεν ἐνδμήτῳ ἐνὶ τοίχῳ,
ἀκρότατον δὲ παρ' οὐδὸν ἐνσταθέος μεγαροιο
ἦν ὁδὸς ἐς λαύρην, σανίδες δ' ἔχον εὖ ἀραρυῖαι.
τὴν δ' Ὀδυσσεὺς φράζεσθαι ἀνώγει δῖον ὑφορβὸν
ἔστεωτ' ἄγχ' αὐτῆς· μία δ' οἷη γίγνεται ἐφορμή. 130

τοῖς δ' Ἀγέλεως μετέειπεν ἔπος πάντεσσι πιφανύσκων·

ᾧ φίλοι, οὐκ ἂν δὴ τις ἀν' ὄρσοθύρην ἀναβαίη
καὶ εἴποι λαοῖσι, βοῇ δ' ὤκιστα γένοιτο ;
τῷ κε τάχ' οἶτος ἀνὴρ νῦν ὕστατα τοξάσσαιο.

τὸν δ' αὖτε προσέειπε Μελάνθιος, αἰπόλος αἰγῶν· 135

Οὐ πως ἔστ' Ἀγέλαε διωτρεφές· ἄγχι γὰρ αἰνῶς
αὐλῆς καλὰ θύρετρα καὶ ἀργαλέον στόμα λαύρης·
καὶ χ' εἰς πάντας ἐρύκοι ἀνὴρ, ὅς τ' ἄλκιμος εἴη.
ἀλλ' ἄγεθ', ὕμιν τεύχε' ἐνείκω θωρηχθῆναι
ἐκ θαλάμου· ἔνδον γάρ, οἴομαι, οὐδέ πη ἄλλη 140
τεύχεα κατθέσθην Ὀδυσσεὺς καὶ φαίδιμος υἱός.

ὥς εἰπὼν ἀνέβαινε Μελάνθιος, αἰπόλος αἰγῶν,
ἐς θαλάμους Ὀδυσῆος ἀνὰ ῥώγας μεγάραιο.
ἐνθεν δώδεκα μὲν σάκε' ἔξελε, τόσσα δὲ δοῦρα
καὶ τόσσας κυνέας χαλκήρεας ἱπποδασείας· 145

βῆ δ' ἰέναι, μάλα δ' ὄκα φέρων μνηστήρσιν ἔδωκε.
καὶ τότε Ὀδυσσῆος λίτο γούνατα καὶ φίλον ἦτορ,
ὥς περιβαλλομένους ἶδε τεύχεα χερσὶ τε δοῦρα
μακρὰ τινάσσοντας· μέγα δ' αὐτῷ φαίνετο ἔργον.
αἶψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα· 150

Τηλέμαχ', ἦ μάλα δὴ τις ἐνὶ μεγάροισι γυναικῶν
νῶιν ἐποτρύνει πόλεμον κακὸν ἢ Μελανθεύς.

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤδα·

but is seized on his last journey to the treasury ;

ὦ πάτερ, αὐτὸς ἐγὼ τόδε γ' ἤμβροτον· οὐδέ τις ἄλλος
αἴτιος· ὃς θαλάμοιο θύρην πυκινῶς ἀραρυῖαν 155
κάλλιπον ἀγκλίνας· τῶν δὲ σκοπὸς ἦεν ἀμείνων.
ἀλλ' ἴθι δι' Εὐμαιε, θύρην ἐπίθες θαλάμοιο
καὶ φράσαι, ἥ τις ἄρ' ἐστὶ γυναικῶν, ἥ τὰδε ῥέξει,
ἥ υἱὸς Δολιόιο Μελανθεύς, τὸν περ οἶω.

ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον· 160
βῆ δ' αὖτις θάλαμον δὲ Μελάνθιος, αἰπόλος αἰγῶν,
οἷσων τεύχεα καλά· νόησε δὲ δῖος ὑφορβός,
αἶψα δ' Ὀδυσσῆα προσεφώνεεν ἐγγὺς ἑόντα·

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
κεῖνος δὴ αὖτ' αἰδηλὸς ἀνὴρ, ὃν οἰόμεθ' αὐτοί, 165
ἔρχεται ἐς θάλαμον· σὺ δέ μοι νημερτὲς ἔνωσπε,
ἥ μιν ἀποκτείνω, αἶ κε κρείσσων γε γένωμαι,
ἥ σε τοι ἐνθάδ' ἄγω, ἔν' ὑπερβασίας ἀποτίσῃ
πολλὰς, ὅσας οὗτος ἐμήσατο σφ' ἐνὶ οἴκῳ.

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
ὦ ἦ τοι ἐγὼ καὶ Τηλέμαχος μνηστῆρας ἀγαθοὺς 171
σχήσομεν ἔντοσθεν μεγάρων μάλα περ μεμαῶτας.
σφῶι δ' ἀποστρέψαντε πόδας καὶ χεῖρας ὑπερθεν
ἐς θάλαμον βαλέειν, σανίδας δ' ἐκδῆσαι ὀπισθεν,
σειρήν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε 175
κίον' ἀν' ὑψηλὴν ἐρύσαι πελάσαι τε δοκοῖσιν,
ὥς κεν δηθὰ ζῶδς ἐὼν χαλέπ' ἄλγεα πάσῃ.

ὣς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἥδ' ἐπίθοντο,
βάν δ' ἔμιν ἐς θάλαμον, λαθέτην δέ μιν ἔνδον ἑόντα.
ἥ τοι ὁ μὲν θαλάμοιο μυχὸν κάτα τεύχε' ἐρεῦνα, 180
τὼ δ' ἔσταν ἐκάτερθε παρὰ σταθμοῖσι μένοντε.
εὖθ' ὑπὲρ οὐδὸν ἔβαινε Μελάνθιος, αἰπόλος αἰγῶν,

and left there bound. Athena appears in the form of Mentor,

τῇ ἐτέρῃ μὲν χειρὶ φέρων καλὴν τρυφάλειαν,
τῇ δ' ἐτέρῃ σάκος εὐρὺ γέρον πεπαλαγμένον ἄζη
Λαέρτew ἥρωος, ὃ κουρίζων φορέεσκε· 185

δὴ τότε γ' ἤδη κείτω, ῥαφαὶ δ' ἐλέλυντο ἱμάντων·
τὼ δ' ἄρ' ἐπαῖξανθ' ἐλέτην ἔρυσάν τε μιν εἶσω
κουρίζ, ἐν δαπέδῳ δὲ χαμαὶ βάλον ἀχνύμενον κῆρ,
σὺν δὲ πόδας χεῖράς τε δέον θυμαλγείε δεσμῷ
εὖ μάλ' ἀποστρέψαντε διαμπερές, ὥς ἐκέλευσεν 190
[υἱὸς Λαέρταο, πολὺτλας δῖος Ὀδυσσεύς]·

σειρήν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε
κίον' ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσι.
τὸν δ' ἐπικερτομέων προσέφησ' Εὐμαίε συβῶτα·

Νῦν μὲν δὴ μάλα πάγχυ Μελάνθιε νύκτα φυλάξεις 195
εὐνῇ ἐνὶ μαλακῇ καταλέγμενος, ὥς σε ἔοικεν·
οὐδὲ σέ γ' ἡριγένεια παρ' Ὀκeanοῦ ῥοάων
λήσει ἐπερχομένη χρυσόθρονος, ἡνίκ' ἀγινεῖς
αἴγας μνηστήρεσσι δόμον κάτα δαῖτα πένεσθαι.

ὥς ὃ μὲν αὖθις λέλειπτο ταθεῖς ὀλοῷ ἐνὶ δεσμῷ· 200
τὼ δ' ἐς τεύχεα δύντε θύρην ἐπιθέντε φαεινὴν
βήτην εἰς Ὀδυσῆα δαΐφρονα ποικιλομήτην.

ἐνθα μένος πνεύοντες ἐφέστασαν, οἳ μὲν ἐπ' οὐδοῦ
τέσσαρες, οἳ δ' ἔντοσθε δόμων πολέες τε καὶ ἐσθλοί.
τοῖσι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη 205
Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδὴν.
τὴν δ' Ὀδυσσεὺς γήθησεν ἰδὼν καὶ μῦθον ἔειπε·

Μέντορ, ἄμυνον ἀρήν, μνήσαι δ' ἐτάριοιο φίλοιο,
ὅς σ' ἀγαθὰ ῥέξεσκον· ὁμηλικὴ δέ μοι ἔσσι.

ὥς φάτ' οἴομενος λαοσσόον ἔμμεν' Ἀθήνην. 210
μνηστήρες δ' ἐτέρωθεν ὁμόκλεον ἐν μεγάρουσι·

and encourages Odysseus. The last fight begins ;

πρῶτος τήν γ' ἐνέειπε Δαμαστορίδης Ἀγέλαος·

Μέντορ, μή σ' ἐπέεσσι παραιπεπίθῃσιν Ὀδυσσεὺς
 μνηστήρεσσι μάχεσθαι ἀμυνέμεναι δὲ οἱ αὐτῷ.
 ἔδδε γὰρ ἡμέτερόν γε νόον τελέεσθαι οἶω· 215
 ὁππότε κεχ' τούτους κτέωμεν, πατέρ' ἡδὲ καὶ υἱόν,
 ἐν δὲ σὺ τοῖσιν ἔπειτα πεφήσῃαι, οἷα μενοινᾷς
 ἔρδειν ἐν μεγάροις· σῶ δ' αὐτοῦ κράατι τίσεις.
 αὐτὰρ ἐπὴν ὑμέων γε βίας ἀφελώμεθα χαλκῷ,
 κτήμαθ' ὁπόσσά τοι ἔστι, τὰ τ' ἐνδοθι καὶ τὰ θύρῃφι, 220
 τοῖσιν Ὀδυσσῆος μεταμίξομεν· οὐδέ τοι υἱας
 ζῶειν ἐν μεγάροισιν ἔασομεν, οὐδὲ θύγατρας
 οὐδ' ἄλοχον κεδνὴν Ἰθάκης κατὰ ἄστυ πολεῦειν.

ὣς φάτ', Ἀθηναίη δὲ χολώσατο κηρόθι μᾶλλον,
 νείκεεσεν δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσιν· 225

Οὐκέτι σοί γ' Ὀδυσεὺ μένος ἔμπεδον οὐδέ τις ἀλκή,
 οἷη δ' ἄμφ' Ἑλένη λευκωλὲν εὐπατερεῖη
 εἰνάετες Τρώεσσιν ἐμάρναο νωλεμὲς αἰεὶ,
 πολλοὺς δ' ἄνδρας ἔπεφνες ἐν αἰνῇ δηιοτήτι,
 σῇ δ' ἦλω βουλῇ Πριάμου πόλιν εὐρυάγνια. 230
 πῶς δὴ νῦν, ὅτε σὸν τε δόμον καὶ κτήμαθ' ἱκάνεις,
 ἅντα μνηστήρων ὀλοφύρεαι ἄλκιμος εἶναι ;
 ἀλλ' ἄγε δεῦρο πέπον παρ' ἔμ' ἵσταο καὶ ἴδε ἔργον,
 ὅφρ' εἰδῆς, οἷός τοι ἐν ἀνδράσι δυσμενέεσσι
 Μέντωρ Ἀλκιμίδης εὐεργεσίας ἀποτίνειν. 235

ἧ ῥα καὶ οὐ πω πάγχυ δίδου ἑτεραλκέα νίκην,
 ἀλλ' ἔτ' ἄρα σθένεός τε καὶ ἀλκῆς πευρήτιζεν
 ἡμῖν Ὀδυσσῆος ἡδ' υἱοῦ κυδαλίμοιο.
 αὐτὴ δ' αἰθαλόεντος ἀνὰ μεγάροιο μέλαθρον
 ἕζετ' ἀναΐξασα χελιδόνι εἰκέλῃ ἄντην. 240

in which Odysseus and his friends are victorious

μνηστήρας δ' ὄτρυνε Δαμαστορίδης Ἀγέλαος
 Εὐρύνομός τε καὶ Ἀμφιμέδων Δημοπτόλεμός τε
 Πείσανδρός τε Πολυκτορίδης Πόλυβός τε δαΐφρων·
 οἳ γὰρ μνηστήρων ἀρετῇ ἔσαν ἔξοχ' ἄριστοι,
 ὅσοι ἔτ' ἔζων περί τε ψυχῶν ἐμάχοντο· 245
 τοὺς δ' ἤδη ἐδάμασσε βιὸς καὶ ταρφέες ἰοί.
 τοῖς δ' Ἀγέλεως μετέειπεν ἔπος πάντεσσι πιφαύσκων·
 ὦ φίλοι, ἤδη σχήσει ἀνὴρ ὃδε χεῖρας ἀάπτους·
 καὶ δὴ οἱ Μέντωρ μὲν ἔβη κενὰ εὐγμᾶτα εἰπών,
 οἳ δ' οἶοι λείπονται ἐπὶ πρώτῃσι θύρῃσι· 250
 τῷ νῦν μὴ ἅμα πάντες ἀφίετε δούρατα μακρά,
 ἀλλ' ἄγεθ' οἱ ἔξ πρῶτον ἀκοντίσας, αἷ κέ ποθι Ζεὺς
 δώῃ Ὀδυσσῆα βλῆσθαι καὶ κῦδος ἀρέσθαι.
 τῶν δ' ἄλλων οὐ κῆδος, ἐπὴν οὗτός γε πέσῃσιν.
 ὥς ἔφαθ', οἳ δ' ἄρα πάντες ἀκόντισαν, ὥς ἐκέλευεν, 255
 ἰέμενοι· τὰ δὲ πάντα ἐτώσια θῆκεν Ἀθήνη.
 τῶν ἄλλος μὲν σταθμὸν ἐνσταθέος μεγάρῳ
 βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν·
 ἄλλου δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.
 αὐτὰρ ἐπεὶ δὴ δούρας ἀλεύαντο μνηστήρων, 260
 τοῖς δ' ἄρα μύθων ἤρχε πολύτλας διὸς Ὀδυσσεύς·
 ὦ φίλοι, ἤδη μὲν κεν ἐγὼν εἴπομι καὶ ἄμμι
 μνηστήρων ἐς ὄμιλον ἀκοντίσαι, οἳ μεμᾶσιν
 ἡμέας ἐξεναρίξαι ἐπὶ προτέρουσι κακοῖσιν.
 ὣς ἔφαθ', οἳ δ' ἄρα πάντες ἀκόντισαν ὀξέα δούρα 265
 ἅντα τιτυσκόμενοι· Δημοπτόλεμον μὲν Ὀδυσσεύς,
 Εὐρύαδην δ' ἄρα Τηλέμαχος, Ἐλατον δὲ συβώτης,
 Πείσανδρον δ' ἄρ' ἔπεφνε βοῶν ἐπιβουκόλος ἀνὴρ.
 οἳ μὲν ἐπειθ' ἅμα πάντες ὁδᾶξ ἔλον ἄσπετον οὐδας,

by the aid of Athena, who strikes the suitors with a panic.

μνηστήρες δ' ἀνεχώρησαν μεγάροιο μυχὸν δέ· 270
τοὶ δ' ἄρ' ἐπήξαν, νεκύων δ' ἐξ ἔγχ' ἔλοντο.

αὐτὶς δὲ μνηστήρες ἀκόντισαν ὄξέα δοῦρα
ἰέμενοι· τὰ δὲ πολλὰ ἐτώσια θῆκεν Ἀθήνη.
τῶν ἄλλος μὲν σταθμὸν ἐνσταθέος μεγάροιο
βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν· 275
ἄλλον δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.

Ἀμφιμέδων δ' ἄρα Τηλέμαχον βάλε χεῖρ' ἐπὶ καρπῷ
λίγδην, ἄκρην δὲ ῥινὸν δηλήσατο χαλκός.
Κτήσιππος δ' Εὐμαιον ὑπὲρ σάκος ἔγχρ' μακρῷ
ῥυμόν ἐπέγραψεν· τὸ δ' ὑπέρπτατο, πίπτε δ' ἔραζε. 280

τοὶ δ' αὐτ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην
μνηστήρων ἐς ὄμιλον ἀκόντισαν ὄξέα δοῦρα.
ἔνθ' αὐτ' Εὐρυδάμαντα βάλε πτολίπορθος Ὀδυσσεύς,
Ἀμφιμέδοντα δὲ Τηλέμαχος, Πόλυβον δὲ συβώτης·
Κτήσιππον δ' ἄρ' ἔπειτα βοῶν ἐπιβουκόλος ἀνὴρ 285
βεβλήκει πρὸς στήθος, ἐπευχόμενος δὲ προσηύδα·

ὦ Πολυθερσεΐδη φιλοκέρτομε, μή ποτε πάμπαν
εἴκων ἀφραδίης μέγα εἰπέμεν, ἀλλὰ θεοῖσι
μῦθον ἐπιτρέψαι, ἐπεὶ ἦ πολὺν φέρτεροί εἰσι
τοῦτό τοι ἀντὶ ποδὸς ξεινήιον, ὃν ποτ' ἔδωκας 290
ἀντιθέψ' Ὀδυσῇ δόμον κάτ' ἀλητεύοντι.

ἦ ῥα βοῶν ἐλίκων ἐπιβουκόλος· αὐτὰρ Ὀδυσσεὺς
οὔτα Δαμαστορίδην αὐτοσχεδὸν ἔγχρ' μακρῷ·
Τηλέμαχος δ' Εὐηνορίδην Λειώκριτον οὔτα
δουρὶ μέσον κενεῶνα, διὰ πρὸ δὲ χαλκὸν ἔλασσε· 295
ἥριπε δὲ πρηνής, χθόνα δ' ἤλασε παντὶ μετώπῳ.
δὴ τότε Ἀθηναίη φθισίμβροτον αἰγίδ' ἀνέσχευ
ὑψόθεν ἐξ ὀροφῆς· τῶν δὲ φρένες ἐπτοίγηθεν·

Leiodes begs for mercy ; but Odysseus will not hear him.

οἳ δ' ἐφέβοντο κατὰ μέγαρον βόες ὡς ἀγελαῖαι·
 τὰς μὲν τ' αἰόλος οἴωτρος ἐφορμηθεὶς ἐδόνησεν 300
 ὦρην ἐν εἰαρινῇ, ὅτε τ' ἤματα μακρὰ πέλονται.
 οἳ δ' ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι
 ἐξ ὁρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρῳσι·
 ταὶ μὲν τ' ἐν πεδίῳ νέφεα πτώσσουσιν ἵενται,
 οἳ δέ τε τὰς ὀλέκουσιν ἐπάλμενοι, οὐδέ τις ἀλλή 305
 γίγνεται οὐδὲ φυγή· χαίρουσι δέ τ' ἀνέρες ἄγρη·
 ὥς ἄρα τοὶ μνηστῆρας ἐπεσσύμενοι κατὰ δῶμα
 τύπτον ἐπιστροφάδην· τῶν δὲ στόνος ὦρνυτ' ἀεικῆς
 κράτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θύε.
 Λειώδης δ' Ὀδυσῆος ἐπεσσύμενος λάβε γούνων, 310
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·
 Γουνουμαί σ' Ὀδυσεῦ· σὺν δέ μ' αἶδεο καὶ μ' ἐλέησον·
 οὐ γάρ πώ τινά φημι γυναικῶν ἐν μεγάροισιν
 εἰπεῖν οὐδέ τι ῥέξαι ἀτάσθαλον· ἀλλὰ καὶ ἄλλους 315
 παύεσκον μνηστῆρας, ὅτις τοιαῦτά γε ῥέξοι·
 ἀλλὰ μοι οὐ πείθοντο κακῶν ἅπο χεῖρας ἔχεσθαι
 τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον.
 αὐτὰρ ἐγὼ μετὰ τοῖσι θυοσκόος οὐδὲν ἐοργῶς
 κείσομαι, ὥς οὐκ ἔστι χάρις μετόπισθ' εὐεργέων.
 τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 Εἰ μὲν δὴ μετὰ τοῖσι θυοσκόος εὐχεται εἶναι, 321
 πολλάκι που μέλλεις ἀρήμεναι ἐν μεγάροισι
 τηλοῦ ἐμοὶ νόστοιο τέλος γλυκεροῖο γενέσθαι,
 σοὶ δ' ἄλοχόν τε φίλην σπένσθαι καὶ τέκνα τεκέσθαι·
 τῷ οὐκ ἂν θάνατόν γε δυσηλεγέα προφύγοισθα. 325
 ὥς ἄρα φωνήσας ξίφος εἴλετο χειρὶ παχείῃ
 κείμενον, ὃ ῥ' Ἀγέλαος ἀποπροέηκε χαμᾶζε

He spares Terplades on the intercession of Telemachus,

κτεινόμενος· τῷ τόν γε κατ' αὐχένα μέσσον ἔλασσε·
 φθεγγομένου δ' ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη.
 Τερπιάδης δέ τ' αἰοιδὸς ἀλύσκανε κῆρα μέλαιναν, 330
 Φήμιος, ὃς ῥ' ἤειδε μετὰ μνηστῆρσιν ἀνάγκη.
 ἔστη δ' ἐν χεῖρεσσιν ἔχων φόρμιγγα λίγειαν
 ἄγχι παρ' ὀρσοθύρην· δίχα δέ φρεσὶ μερμήριζεν,
 ἢ ἐκδὺς μεγάροιο Διὸς μέγαλον ποτὶ βωμὸν
 ἐρκείου ἔξοιτο τετυγμένον, ἔνθ' ἄρα πολλὰ 335
 Λαέρτης Ὀδυσσεύς τε βοῶν ἐπὶ μηρί' ἔκηαν,
 ἢ γούνων λίσσοιτο προσαΐξας Ὀδυσῆα.
 ὦδε δέ οἱ φρονέοντι δοάσασατο κέρδιον εἶναι
 γούνων ἄψασθαι Λαερτιάδew Ὀδυσῆος.
 ἦ τοι ὃ φόρμιγγα γλαφυρὴν κατέθηκε χαμᾶζε 340
 μεσσηγὺς κρητῆρος ἰδὲ θρόνον ἀργυροήλου,
 αὐτὸς δ' αὖτ' Ὀδυσῆα προσαΐξας λάβε γούνων,
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·
 Γουνουμαί σ' Ὀδυσεῦ· σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον·
 αὐτῷ τοι μετόπισθ' ἄχος ἔσσεται, εἴ κεν αἰοιδὸν 345
 πέφνης, ὃς τε θεοῖσι καὶ ἀνθρώποισιν αἰείδω.
 αὐτοδίδακτος δ' εἰμί, θεὸς δέ μοι ἐν φρεσὶν οἶμας
 παντοίας ἐνέφυσεν· ἔοικα δέ τοι παραεῖδειν
 ὥς τε θεῶ· τῷ μὴ με λιλαίεο δειροτομήσαι.
 καὶ κεν Τηλέμαχος τάδε γ' εἶποι, σὸς φίλος υἱός, 350
 ὥς ἐγὼ οὐ τι ἐκὼν ἐς σὸν δόμον οὐδὲ χατίζω
 πωλεύμην μνηστῆρσιν ἀεισόμενος μετὰ δαίτας,
 ἀλλὰ πολὺ πλέονες καὶ κρείσσονες ἦγον ἀνάγκη.
 ὣς φάτο, τοῦ δ' ἤκουσ' ἱερὴ ἱς Τηλεμάχοιο,
 αἶψα δ' ἐὼν πατέρα προσεφώνεεν ἐγγὺς ἔοντα· 355
 Ἵσχεο, μηδέ τι τοῦτον ἀναίτιον οὕτως χαλκῷ·

and Medon, who emerges from his hiding place.

καὶ κήρυκα Μέδοντα σαώσομεν, ὅς τέ μεν αἰεὶ
οἴκῳ ἐν ἡμετέρῳ κηδέσκετο παιδὸς ἑόντος,
εἰ δὴ μή μιν ἔπεφνε Φιλοίτιος ἢ συνβώτης,
ἢ ἐσοὶ ἀντεβόλησεν ὀρινομένῳ κατὰ δῶμα. 360

ὣς φάτο, τοῦ δ' ἤκουσε Μέδων πεπνυμένα εἰδώς·
πεπτηὼς γὰρ ἔκειτο ὑπὸ θρόνον, ἀμφὶ δὲ δέρμα
ἔστο βοὸς νεόδαρτον ἀλύσκων κῆρα μέλαιναν.
αἶψα δ' ὑπὸ θρόνου ὤρτο, βοὸς δ' ἀπέδυνε βοεῖν·
Τηλέμαχον δ' ἄρ' ἔπειτα προσαΐξας λάβε γούνων, 365
καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·

ᾠ φίλ', ἐγὼ μὲν ὅδ' εἰμί, σὺ δ' ἴσχεο· εἰπέ δὲ πατρὶ
μή με περιωθενέων δηλήσεται ὀξεί χαλκῷ
ἀνδρῶν μνηστήρων κεχολωμένους, οἳ οἳ ἔκειρον
κτῆματ' ἐνὶ μεγάροις, σὲ δὲ νῆπιοι οὐδὲν ἔτιον. 370

τὸν δ' ἐπιμειδίσας προσέφη πολύμητις Ὀδυσσεύς·
Θάρσει, ἐπεὶ δὴ σ' οὗτος ἐρύσατο καὶ ἐσάωσεν,
ὄφρα γνῶς κατὰ θυμόν, ἀτὰρ εἴπησθα καὶ ἄλλῳ,
ὥς κακοεργίης εὐεργεσίῃ μέγ' ἀμείνων.
ἀλλ' ἐξελθόντες μεγάρων ἔξεσθε θύραζε 375
ἐκ φόνου εἰς αὐλήν σύ τε καὶ πολύφημος ἀοιδός,
ὄφρ' ἂν ἐγὼ κατὰ δῶμα πονήσομαι, ὅττεό με χρή.

ὣς φάτο, τῷ δ' ἔξω βήτην μεγάροιο κίοντε,
ἔξεσθην δ' ἄρα τῷ γε Διὸς μεγάλου ποτὶ βωμόν
πάντοσε παπταίνοντε φόνον ποτιδεγμένω αἰεὶ. 380

πάπτηνεν δ' Ὀδυσσεὺς καθ' ἐὼν δόμον, εἴ τις ἔτ' ἀνδρῶν
ζῶς ὑποκλοπέοιτο ὀλύσκων κῆρα μέλαιναν.
τοὺς δὲ ἴδεν μάλα πάντας ἐν αἵματι καὶ κονίῃσι
πεπτεῶτας πολλοὺς ὥς τ' ἰχθύας, οὓς θ' ἀλιῆες
κοῖλον ἐς αἰγιαλὸν πολιῆς ἔκτοσθε θαλάσσης 385

Eurycleia is called to the scene of the massacre.

δικτύῳ ἐξέρυσαν πολυωπῶ· οἳ δέ τε πάντες
 κύμαθ' ἄλως ποθέοντες ἐπὶ ψαμάθοισι κέχυνται·
 τῶν μὲν τ' ἥελιος φαέθων ἐξείλετο θυμόν·
 ὥς τότε Τηλέμαχον προσέφη πολύμητις Ὀδυσσεύς· 390
 Τηλέμαχ', εἰ δ' ἄγε μοι κάλεσον τροφὸν Εὐρύκλειαν,
 ὄφρα ἔπος εἴπωμι, τό μοι καταθύμιόν ἐστιν.
 ὥς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,
 κινήσας δὲ θύρην προσέφη τροφὸν Εὐρύκλειαν·
 Δεῦρο δὴ ὄρσο γρηῦ παλαιγενές, ἣ τε γυναικῶν 395
 δμῳάων σκοπὸς ἐσσι κατὰ μέγαρ' ἡμετεράων·
 ἔρχεο· κικλήσκει σε πατὴρ ἐμός, ὄφρα τι εἴπη.
 ὥς ἄρ' ἐφώνησεν, τῇ δ' ἄπτερος ἔπλετο μῦθος,
 ᾧξεν δὲ θύρας μεγάρων εὖ ναιεταόντων,
 βῆ δ' ἵμεν· αὐτὰρ Τηλέμαχος πρόσθ' ἠγεμόνευεν. 400
 εἶδρεν ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσσιν,
 αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα,
 ὥς ῥά τε βεβρωκὼς βοὸς ἔρχεται ἀγραύλοιο·
 πᾶν δ' ἄρα οἱ στήθος τε παρήϊά τ' ἀμφοτέρωθεν
 αἱματόεντα πέλει, δεινὸς δ' εἰς ὧπα ἰδέσθαι· 405
 ὥς Ὀδυσσεὺς πεπάλακτο πόδας καὶ χεῖρας ὑπερθεν.
 ἦ δ' ὥς οὖν νέκυάς τε καὶ ἄσπετον εἶσιδεν αἶμα,
 ἔθυσεν ῥ' ὀλολύξαι, ἐπεὶ μέγα εἶσιδεν ἔργον·
 ἀλλ' Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἱεμένην περ,
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 410
 Ἐν θυμῷ γρηῦ χαῖρε καὶ ἴσχεο, μηδ' ὀλόλυξε
 οὐχ ὅσῃ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάασθαι.
 τοῖσδε δὲ μοιρ' ἐδάμασσε θεῶν καὶ σχέτλια ἔργα·
 οὐ τινα γὰρ τίεσκον ἐπιχθονίων ἀνθρώπων,

The maids, who were faithless to Odysseus, are bidden to clear the hall.

οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὃ τέ σφεας εἰσαφίκοιτο· 415

τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον.

ἀλλ' ἄγε μοι σὺ γυναικας ἐνὶ μεγάροις κατάλεξον,

αἷ τέ μ' ἀτιμάζουσι καὶ αἷ νηλεΐτιδές εἰσι.

τὸν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·

Τοιγὰρ ἐγὼ τοι τέκνον ἀληθείην καταλέξω.

420

πεντήκοντά τοί εἰσιν ἐνὶ μεγάροισι γυναῖκες

δμωαί, τὰς μὲν τ' ἔργα διδάξαμεν ἐργάζεσθαι

εἰριά τε ξαίνειν καὶ δουλοσύνην ἀνέχεσθαι·

τάων δώδεκα πᾶσαι ἀναιδείης ἐπέβησαν

οὐτ' ἐμὲ τίουσai οὐτ' αὐτὴν Πηνελόπειαν.

425

Τηλέμαχος δὲ νέον μὲν ἀέξετο, οὐδὲ ἐ μήτηρ

σημαίνειν εἶσκεν ἐπὶ δμωῇσι γυναιξίν.

ἀλλ' ἄγ' ἐγὼν ἀναβᾶσ' ὑπερώια σιγαλόεντα

εἵπω σῇ ἀλόχῳ, τῇ τις θεὸς ὕπνον ἐπῶρσε.

τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

Μή πω τὴν γ' ἐπέγειρε· σὺ δ' ἐνθάδε εἶπε γυναιξίν 431

ἐλθέμεν, αἷ περ πρόσθεν ἀεικέα μηχανόωντο.

ὥς ἄρ' ἔφη, γρη῏ς δὲ δι' ἐκ μεγάροιο βεβήκει

ἀγγελέουσα γυναιξὶ καὶ ὀτρυνέουσα νέεσθαι.

αὐτὰρ ὃ Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην 435

εἰς ἑ καλεσσάμενος ἔπεα πτερόεντα προσηύδα·

Ἄρχετε νῦν νέκυσ φορέειν καὶ ἄνωχθε γυναικας·

αὐτὰρ ἔπειτα θρόνους περικαλλέας ἠδὲ τραπέζας

ὑδαὶ καὶ σπόγγουσι πολυτρήτοισι καθαίρειν.

αὐτὰρ ἔπῃν δῆ πάντα δόμον κατακοσμήσσηθε, 440

δμῳὰς ἐξαγαγόντες ἐνσταθέος μεγάροιο

μεισηγύς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς

θεινέμεναι ξίφεσιν τανυήκεσιν, εἰς ὃ κε πασέων

Their punishment,

ψυχὰς ἐξαφέλησθε καὶ ἐκλεάθωντ' ἀφροδίτης,
τὴν ἄρ' ὑπὸ μνηστῆρσιν ἔχον, μίσγοντό τε λάθρη. 445

ὥς ἔφαθ', αἱ δὲ γυναῖκες ἀολλέες ἦλθον ἅπασαι
αἶν' ὀλοφυρόμεναι, θαλερὸν κατὰ δάκρυ χέουσαι.
πρῶτα μὲν οὖν νέκυας φόρεον κατατεθνηῶτας,
καδ' δ' ἄρ' ὑπ' αἰθούσῃ τίθεσαν εὐερκέος αὐλῆς
ἀλλήλοισιν ἐρείδουσai· σήμαινε δ' Ὀδυσσεὺς 450
αὐτὸς ἐπισπέρχων· ταὶ δ' ἐκφόρεον καὶ ἀνάγκη.
αὐτὰρ ἔπειτα θρόνους περικαλλέας ἥδ' ἐτραπέζας
ὔδατι καὶ σπόγγουσι πολυτρήτουσι κάθαιρον.

αὐτὰρ Τηλέμαχος καὶ βουκόλος ἥδ' ἐσυβώτης
λίστροισιν δάπεδον πύκα ποιητοῖο δόμοιο 455
ξύον· ταὶ δ' ἐφόρεον δμψαί, τίθεσαν δὲ θύραζε.
αὐτὰρ ἐπεὶ δὴ πᾶν μέγαρον διεκοσμήσαντο,
δμψὰς δ' ἐξαγαγόντες ἐνσταθέος μεγάρου
μεσσηγύς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς
εἴλεον ἐν στείνει, ὅθεν οὐ πως ἦεν ἀλύξαι. 460

τοῖσι δὲ Τηλέμαχος πεπνυμένος ἤρχ' ἀγορεύειν·

Μὴ μὲν δὴ καθαρῶ θανάτῳ ἀπὸ θυμὸν ἐλοίμην
τάων, αἱ δὴ ἐμῇ κεφαλῇ κατ' ὀνείδε' ἔχευαν
μητέρι θ' ἡμετέρῃ παρά τε μνηστῆρσιν ἱανον.

ὥς ἄρ' ἔφη, καὶ πείσμα νεὸς κvanoπρῆροιο 465
κίονος ἐξάψας μεγάλης περίβαλλε θόλοιο
ὑψόσ' ἐπεντανύσας, μή τις ποσὶν οὐδας ἴκηται.
ὥς δ' ὅτ' ἂν ἡ κίχλαι τανυσίπτεροι ἡὲ πέλειαι
ἔρκει ἐνιπλήξωσι, τό θ' ἐστῆκη ἐνὶ θάμνῳ,
αὐλιν ἐσιμέναι, στυγερὸς δ' ὑπεδέξατο κοῖτος, 470
ὥς αἱ γ' ἐξείης κεφαλὰς ἔχον, ἀμφὶ δὲ πάσαις
δειρῇσι βρόχοι ἦσαν, ὅπως οἴκτιστα θάνοιεν.

and that of Melanthius: the purification of the house.

ἤσπαιρον δὲ πόδεσσι μίνυνθά περ οὐ τι μάλα δῆν.
 ἐκ δὲ Μελάνθιον ἦγον ἀνὰ πρόθυρόν τε καὶ αὐλήν·
 τοῦ δ' ἀπὸ μὲν ῥινάς τε καὶ οὐατα νηλεὶ χαλκῷ 475
 τάμνον, μήδεά τ' ἐξέρυσαν κυσὶν ὦμα δάσασθαι,
 χεῖράς τ' ἥδὲ πόδας κόπτον κεκοτηότι θυμῷ.
 οἳ μὲν ἔπειτ' ἀπονιψάμενοι χεῖράς τε πόδας τε
 εἰς Ὀδυσῆα δόμον δὲ κίον, τετέλεστο δὲ ἔργον·
 αὐτὰρ ὃ γε προσέειπε φίλην τροφὸν Εὐρύκλειαν· 480
 Οὔτε θέειον γρη῏, κακῶν ἄκος, οὔτε δέ μοι πῦρ,
 ὄφρα θεειώσω μέγαρον· σὺ δὲ Πηνελόπειαν
 ἔλθειν ἐνθάδ' ἄνωχθι σὺν ἀμφιπόλοισι γυναιξί·
 πάσας δ' ὄτρυνον δμῶας κατὰ δῶμα νέεσθαι.
 τὸν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια· 485
 Ναὶ δὴ ταῦτά γε τέκνον ἐμὸν κατὰ μοῖραν ἔειπες.
 ἀλλ' ἄγε τοι χλαῖνάν τε χιτῶνά τε εἵματ' ἐνέικω,
 μῆδ' οὕτω ῥά κεσιν πεπυκασμένος εὐρέας ὤμους
 ἔσταθ' ἐνὶ μεγάροισι· νεμεσσητὸν δέ κεν εἴη.
 τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 Πῦρ νῦν μοι πρῶτιστον ἐνὶ μεγάροισι γενέσθω 491
 ὥς ἔφατ', οὐδ' ἀπίθησε φίλην τροφὸς Εὐρύκλεια,
 ἦναικεν δ' ἄρα πῦρ καὶ θήιον· αὐτὰρ Ὀδυσσεὺς
 εἷ διεθείωσεν μέγαρον καὶ δῶμα καὶ αὐλήν.
 γρη῏ς δ' αὖτ' ἀπέβη διὰ δώματα κάλ' Ὀδυσῆος 495
 ἀγγελέουσα γυναιξὶ καὶ ὄτρυνέουσα νέεσθαι·
 αἱ δ' ἴσαν ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσαι.
 αἱ μὲν ἄρ' ἀμφεχέοντο καὶ ἡσπάζοντ' Ὀδυσῆα,
 καὶ κύνεον ἀγαπαζόμεναι κεφαλὴν τε καὶ ὤμους
 χεῖράς τ' αἰνίμεναι· τὸν δὲ γλυκὺς ἡμερος ἦρει 500
 κλαυθμοῦ καὶ στοναχῆς, γίγνωσκε δ' ἄρα φρεσὶ πάσας.

ΟΔΥΣΣΕΙΑΣ Ψ.

Ὀδυσσεύς ὑπὸ Πηνελόπης ἀναγνωρισμός.

ARGUMENT.—Eurycleia the nurse goes to tell Penelope that the suitors are dead and Odysseus is returned, and that the beggar who sat in rags in the hall is he. But Penelope will not believe, even when she sees Odysseus; but she makes trial of him, bidding them bring forth his bed from the chamber which he had built. Then Odysseus is wroth, thinking that the bed has been moved; for he had fashioned it upon the stump of an olive tree rooted in the ground, so that no one could move it unless he sawed through the trunk of the tree. So Penelope knows that he is indeed Odysseus; and they go together to the chamber, and Odysseus tells of all his wanderings on his journey home. Then at the dawn of day he puts on his armour, and takes Telemachus and Eumæus and Philoetius, and goes out of the town to see his father Laertes.

Γρηῖς δ' εἰς ὑπερῷ ἀνεβήσето καγχαλώωσα
 δεσποίνῃ ἐρέουσα φίλον πόσιν ἔνδον ἔοντα·
 γούνατα δ' ἐρρώσαντο, πόδες δ' ὑπερικταίνοντο.
 στῇ δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπεν
 "Ἐγρεο Πηνελόπεια, φίλον τέκος, ὅφρα ἴδῃαι 5
 ὀφθαλμοῖσι τεοῦσι, τά τ' ἔλδαι ἥματα πάντα.
 ἦλθ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται ὅψε περ ἐλθών.
 μνηστῆρας δ' ἔκτεινεν ἀγήνορας, οἳ τέ οἱ οἶκον
 κήδεσκον καὶ κτήματ' ἔδον βιώωντό τε παῖδα.
 τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 10

Penelope hears from Eurycleia of the slaughter of the suitors,

Μαῖα φίλη, μάργην σε θεοὶ θέσαν, οἳ τε δύνανται
 ἄφρονα ποιῆσαι καὶ ἐπίφρονά περ μάλ' ἔοντα,
 καὶ τε χαλιφρονέοντα σαιοφροσύνης ἐπέβησαν·
 οἳ σέ περ ἔβλαψαν· πρὶν δὲ φρένας αἰσίμη ἦσθα.
 τίπτέ με λωβεύεις πολυπενθέα θυμὸν ἔχουσιν 15
 ταῦτα παρέξ ἐρέουσα καὶ ἐξ ὕπνου μ' ἀνεγείρεις
 ἠδέος, ὅς μ' ἐπέδησε φίλα βλέφαρ' ἀμφικαλύψας;
 οὐ γάρ πω τοιόνδε κατέδραθον, ἐξ οὗ Ὀδυσσεὺς
 ᾤχετ' ἐποψόμενος Κακοῖλιον οὐκ ὀνομαστήν.
 ἀλλ' ἄγε νῦν κατάβηθι καὶ ἂψ ἔρχεν μέγαρον δέ. 20
 εἰ γάρ τίς μ' ἄλλη γε γυναικῶν, αἶ μοι ἔασι,
 ταῦτ' ἐλθοῦσ' ἠγγεῖλε καὶ ἐξ ὕπνου μ' ἀνέγειρε,
 τῷ κε τάχα στυγερῶς μιν ἐγὼν ἀπέπεμψα νέεσθαι
 αὐτίς ἔσω μέγαρον· σέ δὲ τοῦτό γε γῆρας ὀνήσει.
 τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια· 25
 Οὐ τί σε λωβεύω τέκνον φίλον, ἀλλ' ἔτυμόν τοι
 ἦλθ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ὥς ἀγορεύω,
 ὃ ξείνος, τὸν πάντες ἀτίμων ἐν μεγάροισι.
 Τηλέμαχος δ' ἄρα μιν πάλαι ἦδεεν ἔνδον ἔοντα,
 ἀλλὰ σαιοφροσύνησι νοήματα πατρὸς ἔκευθεν, 30
 ὄφρ' ἀνδρῶν τίσαιτο βίην ὑπερηνορέοντων.
 ὥς ἔφαθ', ἣ δ' ἐχάρη καὶ ἀπὸ λέκτροιο θοροῦσα
 γρη῏ περιπλέχθη, βλεφάρων δ' ἀπὸ δάκρυον ἦκε·
 καὶ μιν φωνήσασ' ἔπεα πτερόεντα προσηύδα·
 Εἰ δ' ἄγε δή μοι μαῖα φίλη νημερτὲς ἔνωπτε, 35
 εἰ ἐτεὸν δὴ οἶκον ἰκάνεται, ὥς ἀγορεύεις,
 ὅππως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφῆκε
 μῦθος ἐὼν, οἳ δ' αἰὲν ἀολλές ἐνδον ἔμμενον.
 τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·

but she will not believe that Odysseus has returned.

Οὐκ ἴδον, οὐ πυθόμην, ἀλλὰ στόνον οἶον ἤκουσα 40
 κτεινομένων· ἡμεῖς δὲ μυχῶ θαλάμων ἐπηήκτων
 ἤμεθ' ἀτυζόμεναι, σανίδες δ' ἔχον εὖ ἀραρυῖαι,
 πρὶν γ' ὅτε δὴ με σὸς υἱὸς ἀπὸ μεγάροιο κάλεσσε
 Τηλέμαχος· τὸν γάρ ῥα πατὴρ προέηκε καλέσσαι
 ἐδρον ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσιν 45
 ἐστεῶθ'· οἳ δέ μιν ἀμφὶ κραταίπεδον οὔδας ἔχοντες
 κείατ' ἐπ' ἀλλήλοισιν· ἰδοῦσά κε θυμὸν ἰάνθης
 [αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα].
 νῦν δ' οἳ μὲν δὴ πάντες ἐπ' αὐλείῃσι θύρῃσιν
 ἄθροοι, αὐτὰρ ὃ δῶμα θεειοῦται περικαλλές 50
 πῦρ μέγα κηάμενος· σὲ δέ με προέηκε καλέσσαι.
 ἀλλ' ἔπευ, ὄφρα σφῶι ἐνφροσύνης ἐπιβῆτον
 ἀμφοτέρω φίλον ἦτορ, ἐπεὶ κακὰ πολλὰ πέποσθε.
 νῦν δ' ἤδη τόδε μακρὸν ἐέλδωρ ἐκτετέλεσται·
 ἦλθε μὲν αὐτὸς ζῶδς ἐφέστιος, εἶρε δὲ καὶ σὲ 55
 καὶ παῖδ' ἐν μεγάροισι· κακῶς δ' οἳ πέρ μιν ἔρεζον
 μνηστήρες, τοὺς πάντας ἐτίσατο ἧ' ἐνὶ οἴκῳ.
 τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 Μαῖα φίλη, μή πω μέγ' ἐπεύχεο καγχαλώωσα.
 οἴσθα· γάρ, ὥς κ' ἀσπαστὸς ἐνὶ μεγάροισι φανείη 60
 πᾶσι, μάλιστα δ' ἐμοί τε καὶ υἱέι, τὸν τεκόμεσθα·
 ἀλλ' οὐκ ἔσθ' ὅδε μῦθος ἐτήτυμος, ὥς ἀγορεύεις,
 ἀλλὰ τις ἀθανάτων κτεῖνε μνηστήρας ἀγανούς
 ὕβριν ἀγασσάμενος θυμαλγέα καὶ κακὰ ἔργα.
 οὗ τινα γὰρ τίεσκον ἐπιχθονίων ἀνθρώπων, 65
 οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὃ τέ σφεας εἰσαφίκοιτο·
 τῷ δι' ἀτασθαλίας ἔπαθον κακόν· αὐτὰρ Ὀδυσσεὺς
 ὤλεσε τηλοῦ νόστον Ἀχαιῖδος, ὤλετο δ' αὐτός.

She goes down to the hall, but still does not recognise Odysseus.

τὴν δ' ἡμείβετ' ἔπειτα φίλη τροφὸς Εὐρύκλεια·
 Τέκνον ἔμόν, ποῦόν σε ἔπος φύγεν ἕρκος ὀδόντων, 70
 ἢ πόσιν ἔνδον ἑόντα παρ' ἐσχάρῃ οὐ ποτ' ἔφησθα
 οἴκαδ' ἐλεύσεσθαι· θυμὸς δέ τοι αἰὲν ἄπιστος.
 ἀλλ' ἄγε τοι καὶ σῆμα ἀριφραδὲς ἄλλό τι εἶπω,
 οὐλήν, τὴν ποτέ μιν σὺς ἤλασε λευκῷ ὀδόντι.
 τὴν ἀπονίζουσα φρασάμην, ἔθελον δέ σοι αὐτῇ 75
 εἰπέμεν· ἀλλὰ μ' ἐκείνος ἔλων ἐπὶ μάστακα χερσὶν
 οὐκ ἔα εἰπέμεναι πολυῖδρείησι νόοιο.
 ἀλλ' ἔπεν· αὐτὰρ ἐγὼν ἐμέθεν περιδώσομαι αὐτῆς,
 αἷ κέν σ' ἐξαπάφω, κτεῖναι μ' οἰκτίστῳ δλέθρῳ.
 τὴν δ' ἡμείβετ' ἔπειτα περίφρων Πηνελόπεια· 80
 Μαῖα φίλῃ, χαλεπὸν σε θεῶν αἰειγενετάων
 δῆνεα εἴρυσθαι μάλα περ πολυῖδριν ἑοῦσαν·
 ἀλλ' ἔμπης ἴομεν μετὰ παῖδ' ἔμόν, ὄφρα ἰδῶμαι
 ἄνδρας μνηστήρας τεθνηότας, ἧδ' ὃς ἔπεφνεν.
 ὣς φαμένη κατέβαιν' ὑπερώια· πολλὰ δέ οἱ κῆρ 85
 ὦρμαιν' ἢ ἀπάνευθε φίλον πόσιν ἐξερεείνοι,
 ἢ παρστάσα κύσειε κάρη καὶ χεῖρε λαβοῦσα.
 ἦ δ' ἐπεὶ εἰσῆλθεν καὶ ὑπέρβη λάινον οὐδόν,
 ἕξετ' ἔπειτ' Ὀδυσῆος ἐναντίον ἐν πυρὸς αὐγῇ
 τοίχου τοῦ ἐτέρου· ὃ δ' ἄρα πρὸς κίονα μακρὴν 90
 ἦστο κάτω ὀρώων ποτιδέγμενος, εἴ τί μιν εἶποι
 ἰφθίμῃ παράκοιτις, ἐπεὶ ἶδεν ὀφθαλμοῖσιν.
 ἦ δ' ἄνευ δὴν ἦστο, τάφος δέ οἱ ἦτορ ἵκανεν·
 ὄψει δ' ἄλλοτε μέν μιν ἐνωπαδίως ἐσίδεσκεν,
 ἄλλοτε δ' ἀγνώσασκε κακὰ χροῖ εἵματ' ἔχοντα. 95
 Τηλέμαχος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἕκ τ' ὀνόμαζε
 Μῆτερ ἐμὴ δύσμητερ ἀπηνέα θυμὸν ἔχουσα,

Odysseus wishes to conceal from the people what had been done.

τίφθ' οὕτω πατρὸς νοσφίζεαι, οὐδὲ παρ' αὐτὸν
 ἐξομένη μύθοισιν ἀνείρεαι οὐδὲ μεταλλᾷς ;
 οὐ μέν κ' ἄλλη γ' ὦδε γυνή τετληότι θυμῷ 100
 ἀνδρὸς ἀφυσταίῃ, ὅς οἱ κακὰ πολλὰ μογήσας
 ἔλθοι ἐεικοστῷ ἔτει ἐς πατρίδα γαῖαν·
 σοὶ δ' αἰεὶ κραδίη στερεωτέρη ἐστὶ λίθοιο.

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 Τέκνον ἐμόν, θυμός μοι ἐνὶ στήθεσσι τέθνηπεν, 105
 οὐδέ τι προσφάσθαι δύναμαι ἔπος οὐδ' ἐρέεσθαι
 οὐδ' εἰς ὧπα ιδέσθαι ἐναντίον. εἰ δ' ἔτεον δὴ
 ἔστ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ἣ μάλα νῶι
 γνωσόμεθ' ἀλλήλων καὶ λώιον· ἔστι γὰρ ἡμῖν
 σήμαθ', ἃ δὴ καὶ νῶι κεκρυμμένα ἴδμεν ἀπ' ἄλλων. 110

ὣς φάτο, μεῖδησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
 αἶψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα·

Τηλέμαχ', ἣ τοι μητέρ' ἐνὶ μεγάροισιν ἔασον
 πειράζειν ἐμέθεν· τάχα δὲ φράσεται καὶ ἄρειον.
 νῦν δ' ὅττι ῥηπτόω, κακὰ δὲ χροῖ εἵματα εἶμαι, 115
 τοῦνεκ' ἀτιμάζει με καὶ οὐ πῶ φησι τὸν εἶναι
 ἡμεῖς δὲ φραζώμεθ', ὅπως ὅχ' ἄριστα γένηται.
 καὶ γάρ τίς θ' ἓνα φῶτα κατακτείνας ἐνὶ δῆμῳ,
 ᾗ μὴ πολλοὶ ἔωσιν ἀοσσητῆρες ὀπίσσω,
 φεύγει πηούς τε προλιπὼν καὶ πατρίδα γαῖαν· 120
 ἡμεῖς δ' ἔρμα πόληος ἀπέκταμεν, οἳ μέγ' ἄριστοι
 κούρων εἰν Ἰθάκῃ· τὰ δέ σε φράζεσθαι ἄνωγα.

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦν·
 Αὐτὸς ταῦτά γε λεύσσε πάτερ φίλε· σὴν γὰρ ἀρίστην
 μῆτιν ἐπ' ἀνθρώπους φάσ' ἔμμεναι, οὐδέ κέ τίς τοι 125
 ἄλλος ἀνὴρ ἐρίσειε καταθνητῶν ἀνθρώπων.

He deceives them by an artifice.

[ἤμεῖς δ' ἐμμεμαῶτες ἅμ' ἐψόμεθ', οὐδέ τί φημι
ἀλκῆς δευήσεσθαι, ὅση δύναμις γε πάρεστι.]
τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
Τοιγὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἄριστα. 130
πρῶτα μὲν ἄρ' λούσασθε καὶ ἀμφιέσασθε χιτῶνας,
δμῶα δ' ἐν μεγάροισιν ἀνώγετε εἵμαθ' ἐλέσθαι·
αὐτὰρ θεῖος ἀοιδὸς ἔχων φόρμιγγα λίγειαν
ἡμῖν ἡγείσθω φιλοπαίγμονος ὄρχηθμοῖο,
ὥς κέν τις φαίη γάμον ἔμμεναι ἐκτὸς ἀκούων 135
ἢ ἂν ὁδὸν στείχων, ἢ οἱ περιναιετάουσι·
μὴ πρόσθε κλέος εὐρὺν φόνον κατὰ ἄστυ γένηται
ἀνδρῶν μνηστήρων, πρὶν γ' ἡμέας ἐλθέμεν ἕξω
ἄγρον ἐς ἡμέτερον πολυδένδρεον· ἔνθα δ' ἔπειτα
φρασσομέθ', ὅττι κε κέρδος Ὀλύμπιος ἐγγυαλίξῃ. 140
ὥς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδὲ πίθοντο.
πρῶτα μὲν οἷν λούσαντο καὶ ἀμφιέσαντο χιτῶνας,
ὀπλισθεν δὲ γυναῖκες· ὁ δ' εἴλετο θεῖος ἀοιδὸς
φόρμιγγα γλαφυρήν, ἐν δέ σφισιν ἡμερον ὦρσε
μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὄρχηθμοῖο. 145
τοῖσιν δὲ μέγα δῶμα περιστεναχίζετο ποσσὶν
ἀνδρῶν παίζόντων καλλιζώνων τε γυναικῶν.
ᾧδε δέ τις εἶπεσκε δόμων ἐκτοσθεν ἀκούων·
Ἥ μάλα δὴ τις ἔγημε πολυμνήστην βασίλειαν·
σχετλίη, οὐδ' ἔτλη πόσιος οὐδ' κουριδίοιο 150
εἶρυσθαι μέγα δῶμα διαμπερές, ὅφρ' ἂν ἴκοιτο.
ὥς ἄρα τις εἶπεσκε, τὰ δ' οὐκ ἴσαν ὥς ἐτέτυκτο.
αὐτὰρ Ὀδυσσεῖα μεγαλήτορα ἔ' ἐνὶ οἴκῳ
Εὐρύνομη ταμίη λούσεν καὶ χρῶσεν ἐλαίῳ,
ἀμφὶ δέ μιν φᾶρος καλὸν βάλεν ἠδὲ χιτῶνα. 155

Penelope bids the nurse bring Odysseus' bed from his chamber.

αὐτὰρ κακὸν κεφαλῆς χεῦν πολὺν κάλλος Ἀθήνη,
† μείζονά τ' εἰσιδέειν καὶ πάσσονα· καὶ δὲ κάρητο
οὔλας ἦκε κόμας ὑακινθίνῳ ἄνθει ὁμοίας.
ὥς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνὴρ
Ἰδρις, ὃν Ἥφαιστος δέδασεν καὶ Παλλὰς Ἀθήνη
τέχνην παντοίην, χαρίεντα δὲ ἔργα τελεεί·
ὥς μὲν τῷ περιέχευε χάριν κεφαλῇ τε καὶ ὤμοις.
ἐκ δ' ἀσαμίνθου βῆ δέμας ἀθανάτοισιν ὁμοῖος·
ἄψ δ' αὖτις κατ' ἄρ' ἔξετ' ἐπὶ θρόνου, ἔνθεν ἀνέστη,
ἀντίον ἧς ἀλόχου, καὶ μιν πρὸς μῦθον ἔειπε·

100

105

Δαιμονίη, περὶ σοί γε γυναικῶν θηλυτεράων
κῆρ ἀτέραμνον ἔθηκαν Ὀλύμπια δώματ' ἔχοντες·
οὐ μὲν κ' ἄλλη γ' ὦδε γυνὴ τετληότι θυμῷ
ἀνδρὸς ἀφισταίῃ, ὅς οἱ κακὰ πολλὰ μογήσας
ἔλθοι ἔεικοστῇ ἔτει ἐς πατρίδα γαῖαν.
ἀλλ' ἄγε μοι μαῖα στόρεσον λέχος, ὄφρα καὶ αὐτὸς
λέξομαι· ἦ γὰρ τῇ γε σιδήρεος ἐν φρεσὶ θυμός.

170

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
Δαιμόνι', οὐτ' ἄρ' τι μεγαλίζομαι οὐτ' ἀθερίζω
οὔτε λήην ἀγαμαι, μάλα δ' εὖ οἶδ', οἷος ἔησθα
ἐξ Ἰθάκης ἐπὶ νηὸς ἰὼν δολιχηρέτμοιο.
ἀλλ' ἄγε οἱ στόρεσον πυκινὸν λέχος Εὐρύκλεια
ἐκτὸς ἐνσταθέος θαλάμου, τὸν ῥ' αὐτὸς ἐποίει·
ἐνθά οἱ ἐκθεῖσαι πυκινὸν λέχος ἐμβάλετ' εὐνήν
κῶεα καὶ χλαίνας καὶ ῥήγεα σιγαλόεντα.

175

180

ὥς ἄρ' ἔφη πόσιος πειρωμένη· αὐτὰρ Ὀδυσσεὺς
ὀχθήσας ἄλοχον προσεφώνεε κεδνὰ ἰδυίαν·
ᾧ γύναι, ἦ μάλα τοῦτο ἔπος θυμαλγὲς ἔειπες·
τίς δέ μοι ἄλλοσ' ἔθηκε λέχος; χαλεπὸν δέ κεν εἴη

He tells how he had made it ; whereby she knows that he is Odysseus :

καὶ μάλ' ἐπισταμένῳ, ὅτε μὴ θεὸς αὐτὸς ἐπελθὼν 185
ῥηιδίως ἐθέλων θείῃ ἄλλῃ ἐνὶ χώρῃ·

ἀνδρῶν δ' οὐ κέν τις ζωὸς βροτὸς οὐδὲ μάλ' ἡβῶν
ῥεῖα μετοχλίσσειεν, ἐπεὶ μέγα σῆμα τέτυκται
ἐν λέχει ἀσκητῶ· τὸ δ' ἐγὼ κάμον οὐδέ τις ἄλλος.
θάμνος ἔφυ τανύφυλλος ἐλαίης ἔρκεος ἐντὸς 190
ἀκμηνὸς θαλέθων· πάχετος δ' ἦν ἥντε κίων.

τῷ δ' ἐγὼ ἀμφιβαλὼν θάλαμον δέμον, ὄφρα τέλεσσα,
πυκνῆσιν λιθάδεσσι, καὶ εὖ καθύπερθεν ἔρειπα,
κολλητὰς δ' ἐπέθηκα θύρας πυκινῶς ἀραρυίας.

καὶ τότ' ἔπειτ' ἀπέκοψα κόμην τανυφύλλου ἐλαίης, 195
κορμὸν δ' ἐκ ῥίζης προταμὼν ἀμφέξεσα χαλκῷ
εὖ καὶ ἐπισταμένως, καὶ ἐπὶ στάθμην ἵθυνα
ἐρμῖν' ἀσκήσας, τέτρηνα δὲ πάντα τερέτρω.

ἐκ δὲ τοῦ ἀρχόμενος λέχος ἔξεον, ὄφρα τέλεσσα,
δαιδάλλων χρυσῷ τε καὶ ἀργύρῳ ἥδ' ἐλέφαντι· 200
ἐν δ' ἐτάνυσσ' ἱμάντα βοὸς φοίνικι φαιινόν.

οὕτω τοι τόδε σῆμα πιφαύσκομαι· οὐδέ τι οἶδα,
ἧ μοι ἔτ' ἔμπεδόν ἐστι γύναι λέχος, ἧέ τις ἦδη
ἀνδρῶν ἄλλος ἔθηκε ταμὼν ὑπο πυθμέν' ἐλαίης.

ὣς φάτο, τῆς δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ,
σῆματ' ἀναγνούσῃ, τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς· 206
δακρύσασα δ' ἔπειτ' ἰθὺς δράμεν, ἀμφὶ δὲ χεῖρας
δειρῇ βάλλ' Ὀδυσῆι, κάρη δ' ἔκυσ' ἠδὲ προσηγύδα·

Μή μοι Ὀδυσσεὺ σκύζευ, ἐπεὶ τά περ ἄλλα μάλιστα
ἀνθρώπων πέπνυσσ'· θεοὶ δ' ὅπασον οἷζύν, 210
οἳ νῶιν ἀγάσαντο παρ' ἀλλήλοισι μένοντε
ἧβης ταρπῆναι καὶ γήραος οὐδὸν ἰκέσθαι.
αὐτὰρ μὴ νῦν μοι τόδε χῶεο μῆδὲ νεμέσσα,

and excuses her unbelief.

οὐνεκά σ' οὐ τὸ πρῶτον, ἐπεὶ ἴδον, ὧδ' ἀγάπησα.
 αἰεὶ γάρ μοι θυμὸς ἐνὶ στήθεσσι φίλοισιν 215
 ἔρίγει μὴ τίς με βροτῶν ἀπάφοιτ' ἐπέεσσιν
 ἔλθῶν· πολλοὶ γὰρ κακὰ κέρδεα βουλεύουσιν.
 οὐδέ κεν Ἀργεῖη Ἑλένη Διὸς ἐκγεγαυῖα
 ἀνδρὶ παρ' ἄλλοδαπῷ ἐμίγη φιλότῃ καὶ εὐνῇ,
 εἰ ᾗδῃ, ὃ μιν αὖτις ἀρήιοι νῆες Ἀχαιῶν 220
 ἀξέμεναι οἶκον δὲ φίλῃν ἐς πατρίδ' ἔμελλον.
 τὴν δ' ἦ τοι ῥέξαι θεὸς ὥρορεν ἔργον αἰεκές·
 τὴν δ' αἶτην οὐ πρόσθεν ἔφ' ἐγκάτθετο θυμῷ
 λυγρῇν, ἐξ ἧς πρῶτα καὶ ἡμέας ἵκετο πένθος.
 νῦν δ', ἐπεὶ ἤδη σήματ' ἀριφραδέα κατέλεξας 225
 εὐνῆς ἡμετέρης, ἣν οὐ βροτὸς ἄλλος ὁπώπει,
 ἀλλ' οἶοι σύ τ' ἐγώ τε καὶ ἀμφίπολος μῖα μοῦνη,
 Ἀκτορίς, ἣν μοι δῶκε πατὴρ ἔτι δεῦρο κιοῦσῃ,
 ἣ νῶιν εἴρυτο θύρας πυκινοῦ θαλάμοιο,
 πείθεις δὴ μευ θυμὸν ἀπηνέα περ μάλ' ἐόντα. 230
 ὣς φάτο, τῷ δ' ἔτι μᾶλλον ὑφ' ἱμερον ὥρσε γόοιο·
 κλαῖε δ' ἔχων ἄλοχον θυμαρέα κεδνὰ ἰδυῖαν.
 ὣς δ' ὅτ' ἂν ἀσπάσιος γῇ νηχομένοισι φανήῃ,
 ὦν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ
 ῥαίσῃ ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῶ· 235
 παῦροι δ' ἐξέφυγον πολίῃς ἀλὸς ἥπειρον δὲ
 νηχόμενοι, πολλὰ δὲ περὶ χροῖ τέτροφεν ἄλμῃ,
 ἀσπάσιοι δ' ἐπέβαν γαίης κακότητα φυγόντες·
 ὥς ἄρα τῇ ἀσπαστὸς ἔην πόσις εἰσοροώσῃ,
 δειρῆς δ' οὐ πω πάμπαν ἀφίετο πῆχῃ λευκῷ. 240
 καὶ νύ κ' ὁδυρομένοισι φάνη ῥοδοδάκτυλος ἠώς,
 εἰ μὴ ἄρ' ἀλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη.

Athena keeps the day from dawning ;

νύκτα μὲν ἐν περάτῃ δολιχὴν σχέθεν, ἥῳ δ' αὖτε
 ῥύσαι' ἐπ' Ὀκεανῷ χρυσόθρονον, οὐδ' ἔα ἵππους
 ζεύγνυσθ' ὠκύποδας φάος ἀνθρώποισι φέροντας, 245
 Λάμπον καὶ Φαέθονθ', οἳ τ' ἥῳ πῶλοι ἄγουσι.
 καὶ τότε ἄρ' ἦν ἄλοχον προσέφη πολύμητις Ὀδυσσεύς·

ᾧ γύναι, οὐ γάρ πω πάντων ἐπὶ πείρατ' ἀέθλων
 ἤλθομεν, ἀλλ' ἔτ' ὀπισθεν ἀμέτρητος πόνος ἔσται,
 πολλὸς καὶ χαλεπός, τὸν ἐμὲ χρὴ πάντα τελέσσαι. 250
 ὥς γάρ μοι ψυχὴ μαντεύσατο Τειρεσίαο
 ἤματι τῷ, ὅτε δὴ κατέβην δόμον Ἀϊδος εἰσω
 νόστον ἐταίρουσιν διζήμενος ἦδ' ἐμοὶ αὐτῷ.
 ἀλλ' ἔρχευ, λέκτρον δ' ἴομεν γύναι, ὄφρα καὶ ἦδη
 ὑπνῷ ὑπο γλυκερᾷ ταρπόμεθα κοιμηθέντε. 255

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·
 Εὐνὴν μὲν δὴ σοὶ γε τότε ἔσσεται, ὅππότε θυμῷ
 σῇ ἐθέλῃς, ἐπεὶ ἄρ σε θεοὶ ποίησαν ἰκέσθαι
 οἶκον εὐκτίμενον καὶ σὴν ἐς πατρίδα γαίαν·
 ἀλλ' ἐπεὶ ἐφράσθης καὶ τοι θεὸς ἔμβαλε θυμῷ, 260
 εἰπ' ἄγε μοι τὸν ἀέθλον, ἐπεὶ καὶ ὀπισθεν, οἶω,
 πεύσομαι, αὐτίκα δ' ἔστί δαήμεναι οὐ τι χέριον.

τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 Δαιμονίη, τί τ' ἄρ' αὖ με μάλ' ὀτρύνουσα κελεύεις
 εἰπέμεν; αὐτὰρ ἐγὼ μυθήσομαι οὐδ' ἐπικεύσω. 265
 οὐ μὲν τοι θυμὸς κεχαρήσεται· οὐδὲ γὰρ αὐτὸς
 χαίρω, ἐπεὶ μάλα πολλὰ βροτῶν ἐπὶ ἄστέ' ἄνωγεν
 ἐλθεῖν ἐν χεῖρεσσιν ἔχοντ' εὐήρες ἑρετμόν,
 εἰς ὃ κε τοὺς ἀφίκωμαι, οἳ οὐκ ἴσασι θάλασσαν
 ἄνδρες, οὐδέ θ' ἄλεσσι μεμιγμένον εἶδαρ' ἔδουσιν· 270
 οὐδ' ἄρα τοί γ' ἴσασι νέας φοινικοπαρήους,

while Odysseus tells Penelope of the fate that awaits him ;

οὐδ' εὐήρε' ἔρετμά, τά τε πτερὰ νηυσὶ πέλονται.
 σῆμα δέ μοι τόδ' ἔειπεν ἀριφραδές, οὐδέ σε κεύσω·
 ὁππότε κεν δῆ μοι ξυμβλήμενος ἄλλος οδίτης
 φήῃ ἀθηρηλοιγὸν ἔχειν ἀνὰ φαιδίμῳ ὦμφ, 275
 καὶ τότε μ' ἐν γαίῃ πῆξαντ' ἐκέλευσεν ἔρετμὸν
 ἔρξανθ' ἱερὰ καλὰ Ποσειδάωνι ἄνακτι
 ἄρνειὸν ταῦρόν τε συῶν τ' ἐπιβήτορα κάπρον
 οἴκαδ' ἀποστείχειν, ἔρδειν θ' ἱερὰς ἐκατόμβας
 ἀθανάτοισι θεοῖσι, τοῖ οὐρανὸν εὐρὺν ἔχουσι, 280
 πᾶσι μάλ' ἐξείης· θάνατος δέ μοι ἐξ ἁλὸς αὐτῷ
 ἀβληχρὸς μάλα τοῖος ἐλεύσεται, ὃς κέ με πέφνη
 γῆραι ὑπο λιπαρῷ ἀρημένον· ἀμφὶ δὲ λαοὶ
 ὄλβιοι ἔσσονται· τὰ δέ μοι φάτο πάντα τελεῖσθαι.
 τὸν δ' αἶτε προσέειπε περίφρων Πηνελόπεια· 285
 Εἰ μὲν δὴ γῆράς γε θεοὶ τελέουσιν ἄρειον,
 ἐλπωρή τοι ἔπειτα κακῶν ὑπάλυξιν ἔσσεσθαι.
 ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
 τόφρα δ' ἄρ' Εὐρυνόμη τε ἰδὲ τροφὸς ἔντυον εὐνήν
 ἐσθῆτος μαλακῆς δαΐδων ὑπολαμπομενάων. 290
 αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσai,
 γρη῏ς μὲν κείουσα πάλιν οἶκον δὲ βεβήκει,
 τοῖσιν δ' Εὐρυνόμη θαλαμηπόλος ἡγεμόνευεν
 ἐρχομένοισι λέχος δὲ δάας μετὰ χερσὶν ἔχουσα·
 ἐς θάλαμον δ' ἀγαγοῦσα πάλιν κίεν. οἱ μὲν ἔπειτα 295
 ἀσπᾶσιωι λέκτροιο παλαιοῦ θεσμὸν ἴκοντο.
 αὐτὰρ Τηλέμαχος καὶ βουκόλος ἡδὲ συνῳτῆς
 παῦσαν ἄρ' ὀρχηθμοῖο πόδας, παῦσαν δὲ γυναῖκας,
 αὐτοὶ δ' εὐνάζοντο κατὰ μέγαρα σκυώοντα.
 τῷ δ' ἐπεὶ οὖν φιλότῃτος ἐταρπῆτην ἐρατεινῆς, 300

and recounts the history of his wanderings.

τερπέσθην μύθοισι, πρὸς ἀλλήλους ἐνέποντε,
 ἦ μὲν ὅσ' ἐν μεγάροισιν ἀνέσχετο διὰ γυναικῶν
 ἀνδρῶν μνηστήρων ἔσορῶσ' αἰδηλον ὄμιλον,
 οἳ ἔθεν εἵνεκα πολλά, βόας καὶ ἵφια μῆλα,
 ἔσφαζον, πολλὰς δὲ πίθων ἡφύσσετο οἶνος· 305
 αὐτὰρ ὁ διογενὴς Ὀδυσσεὺς ὅσα κῆδέ' ἔθηκεν
 ἀνθρώποις ὅσα τ' αὐτὸς οἰζύσας ἐμόγησε,
 πάντ' ἔλεγ'· ἦ δ' ἄρ' ἐτέρπετ' ἀκούουσ', οὐδέ οἱ ὕπνος
 πῖπτεν ἐπὶ βλεφάροισι πάρος καταλέξαι ἅπαντα.
 ἦρξατο δ' ὡς πρῶτον Κίκονας δάμασ', αὐτὰρ ἔπειτα 310
 ἦλθ' ἐς Λωτοφάγων ἀνδρῶν πείραν ἄρουραν·
 ἦδ' ὅσα Κύκλωψ ἔρξε, καὶ ὡς ἀπετίσατο ποινὴν
 ἰφθίμων ἐτάρων, οὓς ἦσθιεν οὐδ' ἐλέαιρεν·
 ἦδ' ὡς Αἰόλον ἴκεθ', ὃ μιν πρόφρων ὑπέδεκτο
 καὶ πέμπ', οὐδέ πω αἴσα φίλην ἐς πατρίδ' ἰκέσθαι 315
 ἦην, ἀλλὰ μιν αὖτις ἀναρπάξασα θύελλα
 πόντον ἐπ' ἰχθυόεντα φέρειν βαρέα στενάχοντα·
 ἦδ' ὡς Τηλέπυλον Λαιστρυγονίην ἀφίκοντο,
 οἳ νῆάς τ' ὄλεσαν καὶ ἐυκνήμιδας ἐταίρους
 [πάντας· Ὀδυσσεὺς δ' οἶος ὑπέκφυγε νηὶ μελαίνῃ·] 320
 καὶ Κίρκης κατέλεξε δόλον πολυμηχανίην τε,
 ἦδ' ὡς εἰς Ἀΐδεω δόμον ἦλυθεν εὐρώεντα
 ψυχῇ χρησόμενος Θηβαίου Τειρεσίαιο
 νηὶ πολυκλήιδι, καὶ εὔσιδε πάντας ἐταίρους
 μητέρα θ', ἣ μιν ἔτικτε καὶ ἔτρεφε τυτθὸν ἐόντα· 325
 ἦδ' ὡς Σειρήνων ἀδινάων φθόγγον ἄκουσεν,
 ὥς θ' ἴκετο Πλαγκτὰς πέτρας δεινὴν τε Χάρυβδιν
 Σκύλλην θ', ἣν οὐ πώ ποτ' ἀκήριοι ἄνδρες ἄλυξαν·
 ἦδ' ὡς Ἡελίοιο βόας κατέπεφνον ἐταῖροι·

Then the dawn appears,

ἦδ' ὥς νῆα θοὴν ἔβαλε ψολόεντι κεραυνῷ 330
 Ζεὺς ὑψιβρεμέτης, ἀπὸ δ' ἔφθιθεν ἐσθλοὶ ἑταῖροι
 πάντες ὁμῶς, αὐτὸς δὲ κακὰς ὑπὸ κῆρας ἄλυξεν·
 ὥς θ' ἵκετ' Ὀγυγίην νῆσον νύμφην τε Καλυψώ,
 ἣ δὴ μιν κατέρυκε λιλαιομένη πόσιν εἶναι
 ἐν σπέσσι γλαφυροῖσι, καὶ ἔτρεφεν ἥδ' ἔφασκε 335
 θήσειν ἀθάνατον καὶ ἀγῆρων ἥματα πάντα·
 ἀλλὰ τῷ οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν·
 ἦδ' ὥς ἐς Φαίηκας ἀφίκετο πολλὰ μογῆσας,
 οἳ δὴ μιν περὶ κῆρι θεὸν ὥς τιμήσαντο
 καὶ πέμψαν σὺν νηὶ φίλῃν ἐς πατρίδα γαίαν 340
 χαλκὸν τε χρυσόν τε ἄλῃς ἐσθιῆτά τε δόντες.
 τοῦτ' ἄρα δεύτατον εἶπεν ἔπος, ὅτε οἱ γλυκὺς ὕπνος
 λυσιμελὴς ἐπόρουσε λύων μελεδήματα θυμοῦ.
 ἦ δ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·
 ὅππότε δὴ ῥ' Ὀδυσῆα ἐέλλπετο ὄν κατὰ θυμὸν 345
 εὐνῆς ἥς ἀλόχου ταρπήμεναι ἥδ' καὶ ὕπνου,
 αὐτίκ' ἀπ' Ὀκeanοῦ χρυσόθρονον ἡριγένειαν
 ὦρσεν, ἔν' ἀνθρώποισι φόως φέροι· ὦρτο δ' Ὀδυσσεὺς
 εὐνῆς ἐκ μαλακῆς, ἀλόχῳ δ' ἐπὶ μῦθον ἔτελλεν·
 "ὦ γύναι, ἦδη μὲν πολέων κεκορήμεθ' ἀέθλων 350
 ἀμφοτέρω, σὺ μὲν ἐνθάδ' ἔμδον πολυκηδέα νόστον
 κλαίονσ'· αὐτὰρ ἐμὲ Ζεὺς ἄλγεσι καὶ θεοὶ ἄλλοι
 ἰέμενον πεδάσσκον ἐμῆς ἀπὸ πατρίδος αἴης·
 νῦν δ' ἐπεὶ ἀμφοτέρω πολυήρατον ἰκόμεθ' εὐνὴν,
 κτήματα μὲν, τά μοι ἔστι, κομιζέμεν ἐν μεγάροισι, 355
 μῆλα δ', ἃ μοι μνηστῆρες ὑπερφίαλοι κατέκειραν,
 πολλὰ μὲν αὐτὸς ἐγὼ ληίσσομαι, ἄλλα δ' Ἀχαιοὶ
 δώσουσ', εἰς δ' κε πάντας ἐνιπλήσωσιν ἐπαύλους.

and Odysseus sets out to see his father.

ἀλλ' ἦ τοι μὲν ἐγὼ πολυδέδρεον ἄγρὸν ἔπειμι
 ὀψόμενος πατέρ' ἐσθλόν, ὃ μοι πυκινῶς ἀκάχηται· 360
 σοὶ δὲ γύναι τάδ' ἐπιτέλλω πινυτῇ περ εἰούσῃ·
 αὐτίκα γὰρ φάτις εἶσιν ἅμ' ἡελίῳ ἀνιόντι
 ἀνδρῶν μνηστήρων, οὓς ἔκτανον ἐν μεγάροισιν·
 εἰς ὑπερῷ' ἀναβᾶσα σὺν ἀμφιπόλοισι γυναιξὶν
 ἦσθαι, μηδὲ τινα προτιώσσοο μηδ' ἐρέεινε. 365

ἦ ῥα καὶ ἀμφ' ὤμοισιν ἐδύσετο τεύχεα καλά,
 ὦρσε δὲ Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην,
 πάντας δ' ἔντε' ἄνωγεν ἄρῃα χερσὶν ἐλέσθαι.
 οἱ δέ οἱ οὐκ ἀπίθησαν, ἐθωρήσσοντο δὲ χαλκῷ,
 ὤξιν δὲ θύρας, ἐκ δ' ἦμον· ἦρχε δ' Ὀδυσσεύς. 370
 ἦδη μὲν φάος ἦεν ἐπὶ χθόνα, τοὺς δ' ἄρ' Ἀθήνη
 νυκτὶ κατακρύψασα θοῶς ἐξῆγε πόλῃος.

ΟΔΥΣΣΕΙΑΣ Ω.

Σπονδαί.

ARGUMENT.—Meanwhile Hermes conducts the souls of the slain suitors to the shades; and there they find the souls of those who had fallen before Troy, and Achilles and Agamemnon talking together, and they tell Agamemnon of their fate. But Odysseus finds his father Laertes in a sorry plight, digging in his garden, and he learns from him his condition and discovers himself. Meanwhile the news of the suitors' death spreads through the town, and the townsfolk assemble in debate. And those who took the part of the suitors arm themselves, and go forth to take vengeance on Odysseus; and Odysseus and his friends go to meet them. Then Laertes slays Eupheithes, and Odysseus makes a great slaughter of his enemies, until Athena stays his hand and makes peace between them.

Ἑρμῆς δὲ ψυχὰς Κυλλήνιος ἔξεκαλείτο
 ἀνδρῶν μνηστῆρων· ἔχε δὲ ῥάβδον μετὰ χερσὶ
 καλὴν χρυσεῖην, τῇ τ' ἀνδρῶν ὄμματα θέλγει,
 ὧν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνῶντας ἐγείρει·
 τῇ ῥ' ἄγε κινήσας, ταὶ δὲ τρίζουσαι ἔποντο. 5
 ὥς δ' ὅτε νυκτερίδες μυχῶ ἀντροῦ θεσπεσίῳ
 τρίζουσαι ποτέονται, ἐπεὶ κέ τις ἀποπέσῃσιν
 ὄρμαθ' ἐκ πέτρης, ἀνά τ' ἀλλήλησιν ἔχονται,
 ὥς αἱ τετριγυῖαι αἶμ' ἦσαν· ἦρχε δ' ἄρα σφιν
 Ἑρμείας ἀκάκητα κατ' εὐρώεντα κέλευθα. 10
 παρ δ' ἴσαν Ὠκεανοῦ τε ῥοὰς καὶ Λευκάδα πέτρην,

The suitors find Agamemnon talking with Achilles in Hades.

ἦδὲ παρ' ἡελίοιο πύλας καὶ δῆμον ὀνείρων
 ἦισαν· αἶψα δ' ἔκοντο κατ' ἀσφοδελὸν λειμῶνα,
 ἔνθά τε ναίουσι ψυχαί, εἶδωλα καμόντων.

εἶδρον δὲ ψυχὴν Πηληιάδew Ἀχιλλῆος 15
 καὶ Πατροκλῆος καὶ ἀμύμονος Ἀντιλόχοιο
 Αἶαντός θ', ὃς ἄριστος ἦν εἰδός τε δέμας τε
 τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.
 ὥς οἱ μὲν περὶ κείνον ὀμίλειον· ἀγχίμολον δὲ
 ἦλυθ' ἐπὶ ψυχὴν Ἀγαμέμνονος Ἀτρεΐδου 20
 ἀχνυμένη· περὶ δ' ἄλλαι ἀγηγέραθ', ὅσσαι ἄμ' αὐτῷ
 οἴκῳ ἐν Αἰγίσθου θάνον καὶ πότμον ἐπέσπον.
 τὸν προτέρη ψυχὴν προσεφώνεε Πηλεΐωνος·

Ἀτρεΐδη, περὶ μὲν σε φάμεν Διὶ τερπικεραυνῷ
 ἀνδρῶν ἡρώων φίλον ἔμμεναι ἤματα πάντα, 25
 οὐνεκα πολλοῦσιν τε καὶ ἰφθίμοισιν ἄνασσες
 δῆμψ' ἐνὶ Τρώων, ὅθι πάσχομεν ἄλγ' Ἀχαιοί.
 ἦ τ' ἄρα καὶ σοὶ πρῶι παραστήσεσθαι ἔμελλε
 μοῖρ' ὀλοή, τὴν οὐ τις ἀλεύεται, ὃς κε γένηται.
 ὥς ὄφελες τιμῆς ἀπονήμενος, ἧς περ ἄνασσες, 30
 δῆμψ' ἐνὶ Τρώων θάνατον καὶ πότμον ἐπισπεῖν·
 τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοί,
 ἦδὲ κε καὶ σῶ παιδί μέγα κλέος ἦρα' ὀπίσσω·
 νῦν δ' ἄρα σ' οἰκτίστῳ θανάτῳ εἴμαρτο ἀλῶναι.

τὸν δ' αὖτε ψυχὴν προσεφώνεεν Ἀτρεΐδου· 35
 Ὀλβιε Πηλέος υἱέ, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
 ὃς θάνες ἐν Τροίῃ ἐκὰς Ἀργεος· ἀμφὶ δέ σ' ἄλλοι
 κτείνοντο Τρώων καὶ Ἀχαιῶν υἱες ἄριστοι,
 μαρνάμενοι περὶ σείῳ· σὺ δ' ἐν στροφάλιγγι κονίης
 κεῖσο μέγας μεγαλωστὶ λελασμένος ἵπποσυνάων. 40

ἡμεῖς δὲ πρόπαν ἡμαρ ἐμαρνάμεθ'· οὐδὲ κε πάμπαν
 παυσάμεθα πτολέμου, εἰ μὴ Ζεὺς λαίλαπι παῦσεν.
 αὐτὰρ ἐπεὶ σ' ἐπὶ νῆας ἐνείκαμεν ἐκ πολέμοιο,
 κάτθεμεν ἐν λεχέεσσι καθήραντες χροά καλὸν
 ὕδατί τε λιαρῶ καὶ ἀλείφατι· πολλὰ δέ σ' ἀμφὶ 45
 δάκρυα θερμὰ χέον Δαναοὶ κείροντό τε χαίτας.
 μήτηρ δ' ἐξ ἁλὸς ἦλθε σὺν ἀθανάτης ἀλῆρσιν
 ἀγγελίης αἰούσα· βοῇ δ' ἐπὶ πόντον ὀρώρει
 θεσπεσίῃ, ὑπὸ δὲ τρόμος ἔλλαβε πάντας Ἀχαιοὺς·
 καὶ νύ κ' ἀναΐξαντες ἔβαν κοίλας ἐπὶ νῆας, 50
 εἰ μὴ ἀνὴρ κατέρυκε παλαιά τε πολλὰ τε εἰδώς,
 Νέστωρ, οὗ καὶ πρόσθεν ἀρίστη φαίνετο βουλή·
 ὃ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν·
 ἴσχεσθ' Ἀργεῖοι, μὴ φεύγετε κούροι Ἀχαιῶν·
 μήτηρ ἐξ ἁλὸς ἦδε σὺν ἀθανάτης ἀλῆρσιν 55
 ἔρχεται οὗ παιδὸς τεθνηότος ἀντιώσω·
 ὥς ἔφαθ', οἳ δ' ἔσχοντο φόβου μεγάθυμοι Ἀχαιοί·
 ἀμφὶ δέ σ' ἔστησαν κούραι ἀλίοιο γέροντος
 οἴκτρ' ὀλοφυρόμεναι, περὶ δ' ἄμβροτα εἴματα ἔσσαν.
 μούσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὅπῃ καλῇ 60
 θρήνεον· ἐνθά κεν οὐ τιν' ἀδάκρυτόν γε νόησας
 Ἀργεῖων· τοῖον γὰρ ὑπώρορε μούσα λίγεια.
 ἑπτὰ δὲ καὶ δέκα μὲν σε ὁμῶς νύκτας τε καὶ ἡμαρ
 κλαίονεν ἀθάνατοί τε θεοὶ θνητοὶ τ' ἀνθρωποι·
 ὀκτωκαιδεκάτῃ δ' ἔδομεν πυρὶ, πολλὰ δέ σ' ἀμφὶ 65
 μῆλα κατεκτάνομεν μάλα πῖονα καὶ ἔλικας βούς.
 καίεο δ' ἐν τ' ἐσθῆτι θεῶν καὶ ἀλείφατι πολλῶ
 καὶ μέλιτι γλυκερῶ· πολλοὶ δ' ἦρωες Ἀχαιοὶ
 τεύχεσιν ἐρρώσαντο πυρὴν πέρι καιομένοιο

and laments his own unhonoured end.

περὶοι θ' ἱππῆές τε· πολὺς δ' ὀρυμαγδὸς ὀρώρει 70
 αὐτὰρ ἐπεὶ δὴ σε φλόξ ἤνυσεν Ἥφαιστοιο,
 ἠῶθεν δὴ τοι λέγομεν λεύκ' ὅστέ' Ἀχιλλεὺ
 οἴνῳ ἐν ἀκρήτῳ καὶ ἀλείφατι· δῶκε δὲ μήτηρ
 χρύσειον ἀμφιφορῆα· Διώνυσοιο δὲ δῶρον 75
 φάσκ' ἔμεναι, ἔργον δὲ περικλυτοῦ Ἥφαιστοιο.
 ἐν τῷ τοι κεῖται λεύκ' ὅστέα φαίδιμ' Ἀχιλλεῦ,
 μίγδα δὲ Πατρόκλοιο Μενoitιάδαο θανόντος,
 χωρὶς δ' Ἀντιλόχοιο, τὸν ἔξοχα τίς ἀπάντων
 τῶν ἄλλων ἐτάρων μετὰ Πάτροκλόν γε θανόντα.
 ἄμφ' αὐτοῖσι δ' ἔπειτα μέγαν καὶ ἀμύμονα τύμβον 80
 χεύαμεν Ἀργείων ἱερὸς στρατὸς αἰχμητῶν
 ἀκτῇ ἐπὶ προὔχούσῃ, ἐπὶ πλατεῖ Ἑλλησπόντῳ,
 ὥς κεν τηλεφανῆς ἐκ ποντόφιν ἀνδράσιν εἴη
 τοῖς, οἳ νῦν γεγάασι καὶ οἳ μετόπισθεν ἔσονται
 μήτηρ δ' αἰτήσασα θεοὺς περικαλλέ' ἄεθλα 85
 θῆκε μέσῳ ἐν ἀγῶνι ἀριστήεσσιν Ἀχαιῶν.
 ἤδη μὲν πολέων τάφῳ ἀνδρῶν ἀντεβόλησας
 ἡρώων, ὅτε κέν ποτ' ἀποφθιμένου βασιλῆος
 ζώννυνται τε νέοι καὶ ἐπεντύνονται ἄεθλα·
 ἀλλὰ κε κείνα μάλιστα ἰδὼν θήσασο θυμῷ, 90
 οἷ' ἐπὶ σοὶ κατέθηκε θεὰ περικαλλέ' ἄεθλα,
 ἀργυρόπεζα Θέτις· μάλα γὰρ φίλος ἦσθα θεοῦσιν.
 ὥς σὺ μὲν οὐδὲ θανὼν ὄνομ' ὤλεσας, ἀλλὰ τοι αἰεὶ
 πάντας ἐπ' ἀνθρώπους κλέος ἔσσεται ἔσθλόν· Ἀχιλλεῦ·
 αὐτὰρ ἐμοὶ τί τόδ' ἦδος, ἐπεὶ πόλεμον τολίπνευσα; 95
 ἐν νόστῳ γάρ μοι Ζεὺς μήσατο λυγρὸν ὄλεθρον
 Αἰγίσθου ὑπὸ χερσὶ καὶ οὐλομένης ἀλόχοιο.
 ὥς οἳ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,

He asks Amphimedon about the death of the suitors ;

- ἀγχίμολον δέ σφ' ἦλθε διάκτορος ἀργεῖφόντης
 ψυχὰς μνηστήρων κατάγων Ὀδυσῆι δαμέντων, 100
 τῷ δ' ἄρα θαμβήσαντ' ἰθὺς κίον, ὥς ἐσιδέσθην.
 ἔγνω δὲ ψυχὴ Ἀγαμέμνονος Ἀτρεΐδαο
 παῖδα φίλον Μελανῆος, ἀγακλυτὸν Ἀμφιμέδοντα·
 ξείνος γάρ οἱ ἔην Ἰθάκῃ ἐνὶ οἰκίᾳ ναίων.
 τὸν προτέρῃ ψυχὴ προσεφώνεεν Ἀτρεΐδαο· 105
 Ἀμφίμεδον, τί παθόντες ἐρεμνὴν γαῖαν ἔδυτε
 πάντες κεκριμένοι καὶ ὁμήλικες ; οὐδέ κεν ἄλλως
 κρινάμενος λέξαιτο κατὰ πτόλιν ἄνδρας ἀρίστους.
 ἦ ὕμ' ἐν νήεσσι Ποσειδάων ἐδάμασσεν
 ὄρσας ἀργαλέους ἀνέμους καὶ κύματα μακρά ; 110
 ἦ που ἀνάρσωι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου
 βοῦς περιταμνομένους ἦδ' οἰῶν πῶεα καλὰ,
 ἦε περὶ πτόλιος μαχεούμενοι ἦδὲ γυναικῶν ;
 εἶπέ μοι εἰρομένῃ· ξείνος δέ τοι εὖχομαι εἶναι.
 ἦ οὐ μέμνη, ὅτ' ἐκείσε κατήλυθον ὑμέτερον δῶ 115
 ὀτρυνέων Ὀδυσῆα σὺν ἀντιθέῃ Μενελάῳ
 Ἴλιον εἰς ἅμ' ἔπεσθαι ἐυσσέλμων ἐπὶ νηῶν ;
 μηνὶ δ' ἐν οὐλῳ πάντα περήσαμεν· εὐρέα πόντον
 σπουδῇ παρπεπιθόντες Ὀδυσσῆα πτολίπορθον.
 τὸν δ' αἶτε ψυχὴ προσεφώνεεν Ἀμφιμέδοντος· 120
 [Ἀτρεΐδῃ κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον],
 μέμνημαι τάδε πάντα διοτρεφές, ὥς ἀγορεύεις·
 σοὶ δ' ἐγὼ εὖ μάλα πάντα καὶ ἀτρεκέως καταλέξω,
 ἡμετέρου θανάτοιο κακὸν τέλος, οἷον ἐτύχθη.
 μνώμεθ' Ὀδυσσῆος δὴν οἰχομένοιο δάμαρτα· 125
 ἦ δ' οὐτ' ἥρνέετο στρυγερὸν γάμον οὔτε τελεῦτα
 ἡμῖν φραζομένη θάνατον καὶ κῆρα μέλαιναν,

and hears from him the story of the courtship

ἀλλὰ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·
 στησαμένη μέγαν ἰστὸν ἐνὶ μεγάροισιν ὕφαινε,
 λεπτὸν καὶ περίμετρον· ἄφαρ δ' ἡμῖν μετέειπε· 130
 κοῦροι ἐμοὶ μνηστήρες, ἐπεὶ θάνε διὸς Ὀδυσσεύς,
 μίμνεντ' ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς ὃ κε φᾶρος
 ἐκτελέσω, μή μοι μεταμῶνια νήματ' ὀληται,
 Λαέρτη ἥρωι ταφήιον, εἰς ὅτε κέν μιν
 μοῖρ' ὀλοή καθέλῃσι τανηλεγέος θανάτοιο, 135
 μή τίς μοι κατὰ δῆμον Ἀχαιῶδων νεμεσῇσῃ,
 αἷ κεν ἄτερ σπείρου κῆται πολλὰ κτεατίσσας.
 ὥς ἔφαθ', ἡμῖν δ' αὖτ' ἐπεπείθετο θυμὸς ἀγῆνωρ.
 ἔνθα καὶ ἡματίη μὲν ὑφαίνεσκεν μέγαν ἰστόν,
 νύκτας δ' ἀλλύεσκεν, ἐπὴν δαΐδας παραθεῖτο. 140
 ὥς τρίετες μὲν ἔλῃθε δόλῳ καὶ ἔπειθεν Ἀχαιοὺς·
 ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος καὶ ἐπήλυθον ὄραι,
 [μηνῶν φθινόντων, περὶ δ' ἤματα πολλὰ τελέσθη,]
 καὶ τότε δὴ τις ἔειπε γυναικῶν, ἣ σάφα ᾗδῃ,
 καὶ τὴν γ' ἀλλύουσαν ἐφεύρομεν ἀγλαὸν ἰστόν. 145
 ὥς τὸ μὲν ἐξετέλεσσε καὶ οὐκ ἐθέλουσ' ὑπ' ἀνάγκης.
 εἶθ' ἡ φᾶρος ἔδειξεν ὑφήνασα μέγαν ἰστὸν
 πλύνασ' ἡελίψ ἐναλίγκιον ἥε σελήνῃ,
 καὶ τότε δὴ ῥ' Ὀδυσῆα κακὸς ποθεν ἦγαγε δαίμων
 ἀγροῦ ἐπ' ἑσχατιήν, ὅθι δώματα ναῖε συβώτης. 150
 ἔνθ' ἦλθεν φίλος υἱὸς Ὀδυσσῆος θεῖοιο
 ἐκ Πύλου ἡμαθόεντος ἰὼν σὺν νηὶ μελαίνῃ·
 τῷ δὲ μνηστήρσιν θάνατον κακὸν ἀρτύναντε
 ἴκοντο προτὶ ἄστυ περικλυτόν, ἥ τοι Ὀδυσσεὺς
 ὕστερος, αὐτὰρ Τηλέμαχος πρόσθ' ἡγεμόνευε. 155
 τὸν δὲ συβώτης ἦγε κακὰ χροῖ εἵματ' ἔχοντα

and its tragical end.

πτωχῷ λευγαλέῳ ἐναλίγκιον ἥδ' ἐγέροντι
σκηπτόμενον· τὰ δὲ λυγρὰ περὶ χροὶ εἴματα ἔστο·
οὐδέ τις ἡμείων δύνατο γνῶναι τὸν ἔοντα
ἐξαπίνης προφανέντ', οὐδ' οἱ προγενέστεροι ἦσαν, 160
ἀλλ' ἔπесιν τε κακοῦσιν ἐνίσσομεν ἥδ' ἐβολῆσιν.
αὐτὰρ ὃ τέως μὲν ἐτόλμα ἐνὶ μεγάροισιν ἐοῖσι
βαλλόμενος καὶ ἐνισσόμενος τετληότι θυμῷ·
ἀλλ' ὅτε δὴ μιν ἔγειρε Διὸς νόος αἰγιόχοιο,
σὺν μὲν Τηλεμάχῳ περικαλλέα τεύχε' αἶρας 165
ἐς θάλαμον κατέθηκε καὶ ἐκλήισεν ὀχῆας,
αὐτὰρ ὃ ἦν ἄλοχον πολυκερδείησιν ἄνωγε
τόξον μνηστήρεσσι θέμεν πολιὸν τε σίδηρον,
ἡμῖν αἰνομόρουσιν ἀέθλια καὶ φόνου ἄρχῃν.
οὐδέ τις ἡμείων δύνατο κρατεροῖο βιοῖο 170
νευρὴν ἐντανύσαι, πολλὸν δ' ἐπιδευέες ἦμεν.
ἀλλ' ὅτε χεῖρας ἔκανεν Ὀδυσσῆος μέγα τόξον,
ἐνθ' ἡμεῖς μὲν πάντες ὁμοκλέομεν ἐπέεσσι
τόξον μὴ δόμεναι, μῆδ' εἰ μάλα πόλλ' ἀγορεύοι
Τηλέμαχος δέ μιν οἷος ἐποτρύνων ἐκέλευσεν. 175
αὐτὰρ ὃ δέξατο χειρὶ πολύτλας διὸς Ὀδυσσεύς,
ῥηιδίως δὲ τάνυσσε βίον, διὰ δ' ἦκε σιδήρου,
στῆ δ' ἄρ' ἐπ' οὐδὸν ἰὼν, ταχέας δ' ἐκχεύατ' ὠστοὺς
δεινὸν παπταίνων, βάλε δ' Ἀντίνοον βασιλῆα.
αὐτὰρ ἔπειτ' ἄλλοις ἐφίει βέλεα στονόεντα 180
ἅντα τιτυσκόμενος· τοὶ δ' ἀγχιστῖνοι ἔπιπτον.
γνωτὸν δ' ἦν, ὃ ῥά τις σφί θεῶν ἐπιτάβροθος ἦεν·
αὐτίκα γὰρ κατὰ δώματ' ἐπισπόμενοι μένει σφῷ
κτείνον ἐπιστροφάδην, τῶν δὲ στόνος ὦρνυτ' αἰεκῆς
κράτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θῦεν. 185

Odysseus goes to the house of Laertes in the country ;

ὣς ἡμεῖς Ἀγάμεμνον ἀπωλόμεθ', ὦν ἔτι καὶ νῦν
 σώματ' ἀκηδέα κείμεν ἐνὶ μεγάροις Ὀδυσῆος·
 οὐ γάρ πω ἴσασι φίλοι κατὰ δώμαθ' ἐκάστου,
 οἳ κ' ἀπονίσσαντες μέλανα βρότον ἐξ ὠτειλέων
 κατθέμενοι γοοοίεν· ὃ γὰρ γέρας ἔστι θανόντων. 190

τὸν δ' αὖτε ψυχὴ προσεφώνεεν Ἀτρεΐδαι·
 Ὀλβιε Λαέρταο πάι, πολυμήχαν' Ὀδυσσεύ,
 ἣ ἄρα σὺν μεγάλῃ ἀρετῇ ἐκτίσῃ ἀκοῖτιν.
 ὥς ἀγαθαὶ φρένες ἦσαν ἀμύμονι Πηνελοπείῃ,
 κούρη Ἰκαρίου· ὥς εἰ μέμνητ' Ὀδυσῆος, 195
 ἀνδρὸς κουριδίου· τῷ οἱ κλέος οὐ ποτ' ὀλεῖται
 ἥς ἀρετῆς, τεύξουσιν δ' ἐπιχθονίοισιν αἰοιδὴν
 ἀθάνατοι χάριεσσιν ἐχέφρονι Πηνελοπείῃ,
 οὐχ ὥς Τυνδαρέου κούρη κακὰ μήσατο ἔργα
 κουρίδιον κτείνασα πόσιν, στυγερὴ δέ τ' αἰοιδῇ 200
 ἔσσειτ' ἐπ' ἀνθρώπους, χαλεπὴν δέ τε φῆμιν ὕπασσε
 θηλυτέρῃσι γυναιξί, καὶ ἣ κ' εὐεργὸς ἔρσιν.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 ἔστωτ' εἰν' Αἶδαο δόμοις ὑπὸ κεύθεσι γαίης·
 οἳ δ' ἐπεὶ ἐκ πόλιος κατέβαν, τάχα δ' ἀγρόν ἵκοντο 205
 καλὸν Λαέρταο τετυγμένον, ὃν ῥά ποτ' αὐτὸς
 Λαέρτης κτεάτισσεν, ἐπεὶ μάλα πολλὰ μόγησεν.
 ἔνθά οἱ οἶκος ἦν, περὶ δὲ κλίσιον θέε πάντη,
 ἐν τῇ σιτέσκοντο καὶ ἱζανον ἠδὲ ἱανον
 δμῶες ἀναγκαῖοι, τοί οἱ φίλα ἐργάζοντο. 210
 ἐν δὲ γυνὴ Σικελὴ γρη῏ς πέλεν, ἣ ῥα γέροντα
 ἐνδυκῶς κομέεσκεν ἐπ' ἀγροῦ νόσφι πόλης.
 ἔνθ' Ὀδυσσεὺς δμῶεσσι καὶ νύϊε μῦθον ἔειπεν·
 Ὑμεῖς μὲν νῦν ἔλθετ' ἐνκτίμενον δόμον εἴσω,

and finds him digging alone in the garden.

δειπνον δ' αἶψα συνὼν ἱερεύσατε ὅς τις ἄριστος· 215
 αὐτὰρ ἐγὼ πατρὸς πειρήσομαι ἡμετέροιο,
 ἧ κέ μ' ἐπιγνώῃ καὶ φράσσεται ὀφθαλμοῖσιν,
 ἧέ κεν ἀγνοίῃσι, πολλὸν χρόνον ἀμφὶς ἔοντα.
 ὣς εἰπὼν δμῶεσσιν ἀρήια τεύχε' ἔδωκεν.
 οἱ μὲν ἔπειτα δόμον δὲ θοῶς κίον, αὐτὰρ Ὀδυσσεὺς 220
 ἄσσον ἱεν πολυκάρπου ἀλφῆς πειρητίζων.
 οὐδ' ἔδρεν Δολίον μέγαν ὄρχατον ἑσκαταβαίνων,
 οὐδέ τινα δμῶων οὐδ' υἱῶν· ἀλλ' ἄρα τοί γε
 αἵμασι δάκρυα λέξοντες ἀλφῆς ἔμμεναι ἔρκος· 225
 ἔχοντ', αὐτὰρ ὁ τοῖσι γέρων ὁδὸν ἡγεμόνευε.
 τὸν δ' οἶον πατέρ' ἔδρεν εὐκτιμένη ἐν ἀλφῇ
 λιστρεύοντα φυτὸν· ῥυπύωντα δὲ ἔστο χιτῶνα
 ῥαπτὸν αἰκέλιον, περὶ δὲ κνήμησι βοείας
 κνημίδας ῥαπτὰς δέδετο γραπτὺς ἀλεείνων
 χειρὶ δάς τ' ἐπὶ χερσὶ βάτων ἔνεκ'· αὐτὰρ ὑπερβην 230
 αἰγείην κυνέην κεφαλῇ ἔχε πένθος ἀέζων.
 τὸν δ' ὥς οὖν ἐνόησε πολύτλας δῖος Ὀδυσσεὺς
 γήραι τειρόμενον, μέγα δὲ φρεσὶ πένθος ἔχοντα,
 στὰς ἄρ' ὑπὸ βλωθρὴν ὄγχην κατὰ δάκρυον εἴβε.
 μερμήριξε δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν 235
 κύσσαι καὶ περιφῦναι ἐὼν πατέρ', ἧδὲ ἕκαστα
 εἰπεῖν, ὥς ἔλθοι καὶ ἴκοιτ' ἐς πατρίδα γαίαν,
 ἧ πρῶτ' ἐξερέοιτο ἕκαστά τε πειρήσαιτο.
 ὦδε δὲ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι
 πρῶτον κερτομίοις ἐπέεσσιν πειρηθῆναι. 240
 τὰ φρονέων ἰθὺς κίεν αὐτοῦ δῖος Ὀδυσσεύς.
 ἧ τοι ὁ μὲν κατέχων κεφαλὴν φυτὸν ἀμφελάχαινε·
 τὸν δὲ παριστάμενος προσεφώνεε φαίδιμος υἱός·

Odysseus speaks deceitfully to his father,

ὦ γέρον, οὐκ ἀδαημονίη σ' ἔχει ἀμφιπολεῖν
 ὄρχατον, ἀλλ' εὖ τοι κομιδὴ ἔχει, οὐδέ τι πάμπαν 245
 οὐ φυτὸν οὐ συκὴν οὐκ ἄμπελος οὐ μὲν ἐλαίη
 οὐκ ὄγχη οὐ πρασιή τοι ἄνευ κομιδῆς κατὰ κῆπον
 ἄλλο δέ τοι ἐρέω, σὺ δὲ μὴ χόλον ἔνθεο θυμῷ·
 αὐτόν σ' οὐκ ἀγαθὴ κομιδὴ ἔχει, ἀλλ' ἅμα γῆρας
 λυγρὸν ἔχεις αὐχμῆς τε κακῶς καὶ ἀεικέα ἔσσαι. 250
 οὐ μὲν ἀεργίης γε ἄναξ ἔνεκ' οὐ σε κομίζει,
 οὐδέ τί τοι δούλειον ἐπιπρέπει εἰσοράασθαι
 εἶδος καὶ μέγεθος· βασιλῆι γὰρ ἀνδρὶ ἔοικας.
 τοιοῦτῳ δὲ ἔοικας, ἐπεὶ λούσαιο φάγοι τε,
 εὐδέμεναι μαλακῶς· ἡ γὰρ δίκη ἐστὶ γερόντων. 255
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 τεῦ δμῶς εἰς ἀνδρῶν; τεῦ δ' ὄρχατον ἀμφιπολεῖεις;
 καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐν εἰδῶ,
 εἰ ἐτεόν γ' Ἰθάκην τῆνδ' ἰκόμεθ', ὥς μοι ἔειπεν
 οὗτος ἀνὴρ νῦν δὴ ξυμβλήμενος ἐνθάδ' ἰόντι 260
 οὐ τι μάλ' ἀρτίφρων, ἐπεὶ οὐ τόλμησεν ἕκαστα
 εἰπεῖν ἢ δ' ἐπακοῦσαι ἐμὸν ἔπος, ὥς ἐρέεινον
 ἀμφὶ ξείνῳ ἐμῷ, ἣ που ζῶει τε καὶ ἔστιν,
 ἣ ἤδη τέθνηκε καὶ εἰν Ἀίδαο δόμοισιν.
 ἐκ γάρ τοι ἐρέω, σὺ δὲ σύνθεο καὶ μευ ἀκουσον· 265
 ἀνδρά ποτ' ἐξείνισσα φίλῃ ἐνὶ πατρίδι γαίῃ
 ἡμέτερον δ' ἐλθόντα, καὶ οὐ πῶ τις βροτὸς ἄλλος
 ξείνων τηλεδαπῶν φιλίων ἐμὸν ἵκετο δῶμα·
 εὐχετο δ' ἐξ Ἰθάκης γένος ἔμμεναι, αὐτὰρ ἔφασκε
 Λαέρτην Ἀρκευσιάδην πατέρ' ἔμμεναι αὐτῷ. 270
 τὸν μὲν ἐγὼ πρὸς δῶματ' ἄγων εὖ ἐξείνισσα
 ἐνδυκέως φιλέων πολλῶν κατὰ οἶκον ἑόντων,

pretending to be a friend of his son ;

καί οἱ δῶρα πόρον ξεινήμα, οἷα ἐΰκει
 χρυσοῦ μὲν οἱ δῶκ' εὐεργέος ἑπτὰ τάλαντα,
 δῶκα δέ οἱ κρητῆρα πανάργυρον ἀνθεμόεντα, 275
 δώδεκα δ' ἀπλοῖδας χλαίνας, τόσσους δὲ τάπητας,
 τόσσα δὲ φάρεα καλά, τόσους δ' ἐπὶ τοῖσι χιτῶνας,
 χωρὶς δ' αὖτε γυναῖκας ἀμύμονα ἔργα ἰδυίας
 τέσσαρας εἰδαλίμας, ἃς ἤθελεν αὐτὸς ἐλέσθαι.
 τὸν δ' ἡμείβετ' ἔπειτα πατὴρ κατὰ δάκρυον εἰβων· 280
 ἔϊέν', ἥ τοι μὲν γαῖαν ἰκάνεις, ἣν ἐρεεῖνεις,
 ὑβριστὰ δ' αὐτὴν καὶ ἀτάσθαλοι ἄνδρες ἔχουσι·
 δῶρα δ' ἐτώσια ταῦτα χαρίζεο μυρὶ ὀπάζων·
 εἰ γάρ μιν ζῶν γε κίχεις Ἰθάκης ἐνὶ δῆμῳ,
 τῷ κέν σ' εὖ δώρουσιν ἀμειψάμενος ἀπέπεμψε 285
 καὶ ξενίῃ ἀγαθῇ· ἥ γὰρ θέμις, ὅς τις ὑπάρξῃ.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 πόστον δὴ ἔτος ἐστίν, ὅτε ξείνιστας ἐκείνων
 σὸν ξείνον δύστηνον, ἐμὸν παῖδ', εἴ ποτ' ἔην γε,
 δύσμορον ; ὃν που τῆλε φίλων καὶ πατρίδος αἶψα 290
 ἦέ που ἐν πόντῳ φάγον ἰχθύες, ἥ ἐπὶ χέρσου
 θηρσὶ καὶ οἰωνοῖσιν ἔλωρ γένετ'· οὐδέ ἐ μήτηρ
 κλαῦτε περιστείλασα πατὴρ θ', οἷ μιν τεκόμεσθα·
 οὐδ' ἄλοχος πολύδωρος, ἐχέφρων Πηνελόπεια,
 κώκυς' ἐν λεχέεσσιν ἐὼν πόσιν, ὥς ἐπεΰκει, 295
 ὀφθαλμοὺς καθελοῦσα· τὸ γὰρ γέρας ἐστὶ θανάτων.
 καί μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐν εἰδῶ·
 τίς πόθεν εἰς ἀνδρῶν ; πόθι τοι πόλις ἥδὲ τοκήες ;
 ποῦ δαὶ νηὺς ἔστηκε θοή, ἥ σ' ἤγαγε δεῦρο
 ἀντιθέους θ' ἐτάρους ; ἥ ἔμπορος εἰλήλουθας 800
 νηὸς ἐπ' ἄλλοτρίης, οἷ δ' ἐκβήσαντες ἔβησαν ;

but his feelings compel him to discover himself.

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 Τοιγὰρ ἐγὼ τοι πάντα μάλ' ἀτρεκέως καταλέξω.
 εἰμὶ μὲν ἐξ Ἀλύβαντος, ὅθι κλυτὰ δώματα ναίω,
 υἱὸς Ἀφείδαντος Πολυπημονίδαο ἄνακτος· 805
 αὐτὰρ ἐμοὶ γ' ὄνομ' ἐστὶν Ἐπήριτος· ἀλλὰ με δαίμων
 πλάγξ' ἀπὸ Σικανίης δεῦρ' ἐλθέμεν οὐκ ἐθέλοντα·
 νηὺς δέ μοι ἦδ' ἔστηκεν ἐπ' ἀγροῦ νόσφι πόλῃος.
 αὐτὰρ Ὀδυσσῆι τόδε δὴ πέμπτον ἔτος ἐστίν,
 ἐξ οὗ κείμεν ἔβη καὶ ἐμῆς ἀπελήλυθε πάτρης, 810
 δύσμορος· ἥ τέ οἱ ἐσθλοὶ ἔσαν ὄρνιθες ἰόντι,
 δεξιῷ, οἷς χαίρων μὲν ἐγὼν ἀπέπεμπον ἐκείνων,
 χαῖρε δὲ κείνος ἰών· θυμὸς δ' ἔτι νῶιν ἐώλπει
 μίξεσθαι ξενίῃ ἦδ' ἀγλαὰ δῶρα διδώσειν.
 ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα· 815
 ἀμφοτέρῃσι δὲ χερσὶν ἐλὼν κόνιν αἰθαλόεσσαν
 χεύατο κακὰ κεφαλῆς πολιῆς, ἀδινὰ στεναχίζων.
 τοῦ δ' ὠρίνετο θυμός, ἀνὰ ῥίνας δέ οἱ ἦδη
 δριμύ μένος προὔτυψε φίλον πατέρ' εἰσορόωντι.
 κύσσε δέ μιν περιφύς ἐπιάλμενος, ἥδ' ἐπροσηύδα· 820
 Κείνος μὲν τοι ὅδ' αὐτὸς ἐγὼ πάτερ, ὃν σὺ μεταλλᾷς,
 ἦλυθον εἰκοστῇ ἔτεϊ ἐς πατρίδα γαῖαν.
 ἀλλ' ἴσχεο κλαυθμοῖο γοοῖό τε δακρύνεντος.
 ἐκ γάρ τοι ἐρέω· μάλα δὲ χρὴ σπευδέμεν ἔμψης·
 μνηστῆρας κατέπεφνον ἐν ἡμετέροισι δόμοισι 825
 λῶβην τινύμενος θυμαλγέα καὶ κακὰ ἔργα.
 τὸν δ' αὖ Λαέρτης ἀπαμείβετο φώνησέν τε·
 Εἰ μὲν δὴ Ὀδυσσεύς γε ἐμὸς πάϊς ἐνθάδ' ἰκάνεις,
 σῆμά τί μοι νῦν εἰπὲ ἀριφραδές, ὅφρα πεποιθῶ.
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

Laertes fears the temper of the people,

Οὐλὴν μὲν πρῶτον τήνδε φράσαι ὀφθαλμοῖσι, 331

τὴν ἐν Παρηγοῇ μ' ἔλασεν σὺς λευκῷ ὀδόντι·

οἰχόμενον· σὺ δέ με προΐεις καὶ πότνια μήτηρ

ἔς πατέρ' Αὐτόλυκον μητρὸς φίλον, ὅφρ' ἂν ἐλοίμην

δῶρα, τὰ δεῦρο μολὼν μοι ὑπέσχετο καὶ κατένευσεν. 335

εἰ δ' ἄγε τοι καὶ δένδρε' εὐκτιμένην κατ' ἀλφὴν

εἵπω, ἃ μοί ποτ' ἔδωκας, ἐγὼ δ' ἤτεόν σε ἕκαστα

παιδνὸς ἔων κατὰ κῆπον ἐπισπόμενος· διὰ δ' αὐτῶν

ἰκνεύμεσθα, σὺ δ' ὠνόμασας καὶ ζεῖπες ἕκαστα.

ὄγχνας μοι δῶκας, τρεῖςκαίδεκα καὶ δέκα μηλέας, 340

συκέας τεσσαράκοντ'· ὄρχους δέ μοι ὦδ' ὀνόμηνας

δώσειν πεντήκοντα, διατρύγιος δὲ ἕκαστος

ἦην· ἐνθα δ' ἀνὰ σταφυλαὶ παντοῖαι ἔασιν

ὀππότε δὴ Διὸς ὦραι ἐπιβρίσειαν ὑπερθεν.

ὣς φάτο, τοῦ δ' αὐτοῦ λῦτο γούνατα καὶ φίλον ἦτορ

σῆματ' ἀναγνόντος, τὰ οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς. 345

ἀμφὶ δὲ παιδὶ φίλῳ βάλε πῆχες· τὸν δὲ ποτὶ οἶ

εἶλεν ἀποψύχοντα πολύτλας δῖος Ὀδυσσεύς.

αὐτὰρ ἐπεὶ ῥ' ἔμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,

ἑξαυτίς μύθοισιν ἀμειβόμενος προσέειπε· 350

Ζεῦ πάτερ, ἦ ῥα ἔτ' ἐστὲ θεοὶ κατὰ μακρὸν Ὀλυμπον,

εἰ ἐτεὸν μνηστῆρες ἀτάσθαλον ὕβριν ἔτισαν.

νῦν δ' αἰνῶς δείδοικα κατὰ φρένα, μὴ τάχα πάντες

ἐνθάδ' ἐπέλθωσιν Ἰθακῆσιωι, ἀγγελίας δὲ

πάντη ἐποτρύνωσι Κεφαλλήνων πολίεσσι. 355

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

θάρσει, μὴ τοι ταῦτα μετὰ φρεσὶ σῆσι μελόντων.

ἀλλ' ἴσμεν προτὶ οἶκον, ὃς ὀρχάτου ἐγγύθι κείται·

ἐνθα δὲ Τηλέμαχον καὶ βουκόλον ἥδὲ συβώτην

but Odysseus bids him take comfort.

προϋπεμψ', ὥς ἂν δεῖπνον ἐφοπλίσσῃσι τάχιστα. 360

ὥς ἄρα φωνήσαντε βάτην πρὸς δώματα καλά.
οἱ δ' ὅτε δὴ ῥ' ἵκοντο δόμους εὖ ναιετάοντας,
εἶδρον Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην
ταμνομένους κρέα πολλὰ κερώντάς τ' αἶθοπα οἶνον.

τόφρα δὲ Λαέρτην μεγαλήτορα φ' ἐνὶ οἴκῳ 365

ἀμφίπολος Σικελὴ λούσεν καὶ χρῶσεν ἐλαίῳ
ἀμφὶ δ' ἄρα χλαῖναν καλὴν βάλεν· αὐτὰρ Ἀθήνη
ἄγχι παρισταμένη μέλε' ἤλδανε ποιμένι λαῶν,
μείζονα δ' ἢ πάρος καὶ πάσσονα θῆκεν ιδέσθαι.
ἐκ δ' ἀσαμίνθου βῆ· θαύμαζε δέ μιν φίλος υἱός, 370
ὥς ἴδεν ἀθανάτοισι θεοῖς ἐναλίγκιον ἄντην·

καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

ᾧ πάτερ, ἦ μάλα τίς σε θεῶν αἰειγενετῶν
εἰδὸς τε μέγεθός τε ἀμείνονα θῆκεν ιδέσθαι.

τὸν δ' αὖ Λαέρτης πεπνυμένος ἀντίον ἦ᾽ ὕδα· 375

Αἰ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλῶνι,
οἷος Νήρικον εἶλον, ἐυκτίμενον πτολίεθρον,
ἀκτὴν ἠπείροιο Κεφαλλήνεσσιν ἀνάσσων,
τοῖος ἔών τοι χθιζὸς ἐν ἡμετέροισι δόμοισι
τεύχε' ἔχων ὤμοισιν ἐφεστάμεναι καὶ ἀμύνειν 380
ἄνδρας μνηστῆρας· τῷ κέ σφρων γούνατ' ἔλυσα
πολλῶν ἐν μεγάροισι, σὺ δὲ φρένας ἔνδον ἰάνθης.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον.

οἱ δ' ἐπεὶ οὖν παύσαντο πόνου τετύκοντό τε δαῖτα,
ἑξείης ἔζοντο κατὰ κλισμούς τε θρόνους τε· 385

ἔνθ' οἱ μὲν δεῖπνον ἐπεχείρουν, ἀγχιμόλον δὲ
ἦλθ' ὁ γέρον Δολίος, σὺν δ' υἱεὺς τοῦ γέροντος,
ἕξ ἔργων μογέοντες, ἐπεὶ προμολοῦσα κάλεσσε

Meanwhile the friends of the suitors bury their dead,

μήτηρ γρηῦς Σικελή, ἣ σφεας τρέφε καὶ ῥα γέροντα
ἐνδυκέως κομέεσκεν, ἐπεὶ κατὰ γῆρας ἔμαρψεν. 390

οἱ δ' ὥς οὖν Ὀδυσῆα ἴδον φράσσσαντό τε θυμῷ,
ἔσταν ἐνὶ μεγάροισι τεθηπότες· αὐτὰρ Ὀδυσσεὺς
μειλιχίοις ἐπέεσσι καθαπτόμενος προσέειπεν·

ᾧ γέρον, ἱζ' ἐπὶ δεῖπνον, ἀπεκλεάθεσθε δὲ θάμβευς·
δηρὸν γὰρ σίτῳ ἐπιχειρήσειν μεμαῶτες 395
μίμονμεν ἐν μεγάροις ὑμέας ποτιδέγμενοι αἰεὶ.

ᾧς ἄρ' ἔφη, Δολίος δ' ἰθὺς κίε χεῖρε πετάσσας
ἀμφοτέρας, Ὀδυσσεὺς δὲ λαβὼν κύσε χεῖρ' ἐπὶ καρπῷ,
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

ᾧ φίλ', ἐπεὶ νόστησας ἐλδομένοισι μάλ' ἡμῖν 400
οὐδ' ἔτ' οἰομένοισι, θεοὶ δέ σε ἡγαγον αὐτοί,
οὐλέ τε καὶ μάλα χαῖρε, θεοὶ δέ τοι ὄλβια δοῖεν.
καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐν εἰδῷ,
ἣ ἤδη σάφα οἶδε περίφρων Πηνελόπεια
νοστήσαντά σε δεῦρ', ἣ ἄγγελον ὀτρύνωμεν. 405

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

ᾧ γέρον, ἥδη οἶδε· τί σε χρὴ ταῦτα πένεσθαι;
ᾧς φάθ', ὃ δ' αὖτις ἄρ' ἔξετ' ἐνξέστου ἐπὶ δίφρου.
ᾧς δ' αὖτως παῖδες Δολίου κλυτὸν ἀμφ' Ὀδυσῆα
δεικανόωντ' ἐπέεσσι καὶ ἐν χεῖρεσσι φύοντο, 410
ἐξείης δ' ἔζοντο παρὰ Δολίον, πατέρα σφόν.

ᾧς οἱ μὲν περὶ δεῖπνον ἐνὶ μεγάροισι πένοντο·
ὅσσα δ' ἄρ' ἄγγελος ὦκα κατὰ πτόλιν ᾗχετο πάντη
μνηστήρων στυγερὸν θάνατον καὶ κῆρ' ἐνέπουσα.
οἱ δ' ἄρ' ὁμῶς αἰόντες ἐφοίτων ἄλλοθεν ἄλλος 415
μυχμῷ τε στοναχῇ τε δόμων προπάροιθ' Ὀδυσῆος,
ἐκ δὲ νέκυς οἴκων φόρεον καὶ θάπτον ἔκαστοι,

and take counsel against Odysseus.

τοὺς δ' ἐξ ἀλλάων πολίων οἶκον δὲ ἕκαστον,
πέμπον ἄγειν ἀλιεύσι θοῆς ἐπὶ νηυσὶ τιθέντες·
αὐτοὶ δ' εἰς ἀγορὴν κίον ἀθρόοι ἀχνύμενοι κῆρ. 420
αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὁμηγερέες τε γέροντο,
τοῖσιν δ' Εὐπείθης ἀνά θ' ἵστατο καὶ μετέειπε·
παιδὸς γάρ οἱ ἄλαστον ἐνὶ φρεσὶ πένθος ἔκειτο
'Αντιόου, τὸν πρῶτον ἐνήρατο διὸς 'Οδυσσεύς·
τοῦ δ' γε δάκρυ χέων ἀγορήσατο καὶ μετέειπεν· 425
'Ω φίλοι, ἡ μέγα ἔργον ἀνὴρ ὅδε μῆσατ' 'Αχαιοὺς·
τοὺς μὲν σὺν νήεσσιν ἄγων πολέας τε καὶ ἐσθλοὺς
ᾤλεσε μὲν νῆας γλαφυράς, ἀπὸ δ' ᾤλεσε λαοὺς·
τοὺς δ' ἐλθὼν ἔκτεινε Κεφαλλήνων ὅχ' ἀρίστους.
ἀλλ' ἄγετε, πρὶν τοῦτον ἡ ἐς Πύλον ὄκα ἰκέσθαι 430
ἡ καὶ ἐς 'Ηλίδα δῖαν, ὅθι κρατέουσιν 'Επείοι,
ἴομεν· ἡ καὶ ἔπειτα κατηφές ἐσσόμεθ' αἰεὶ·
λώβῃ γὰρ τάδε γ' ἐστὶ καὶ ἐσσομένοισι πυθέσθαι,
εἰ δὴ μὴ παίδων τε κασιγνήτων τε φονῆας
τισόμεθ'. οὐκ ἂν ἐμοὶ γε μετὰ φρεσὶν ἡδὺ γένοιτο 435
ζῶέμεν, ἀλλὰ τάχιστα θανὼν φθιμένοισι μετείην.
ἀλλ' ἴομεν, μὴ φθέωσι περαιωθέντες ἐκείνοι.
ὣς φάτο δάκρυ χέων, οἶκτος δ' ἔλε πάντας 'Αχαιοὺς.
ἀγχίμολον δέ σφ' ἦλθε Μίδων καὶ θεῖος ἀοιδὸς
ἐκ μεγάρων 'Οδυσῆος, ἐπεὶ σφεας ὕπνος ἀνῆκεν, 440
ἔσταν δ' ἐν μέσσοισι· τάφος δ' ἔλεν ἄνδρα ἕκαστον.
τοῖσι δὲ καὶ μετέειπε Μίδων πεπνυμένα εἰδώς·
Κέκλυτε δὴ νῦν μεν 'Ιθακήσιοι· οὐ γὰρ 'Οδυσσεὺς
ἀθανάτων ἀέκητι θεῶν τάδε μῆσατο ἔργα·
αὐτὸς ἐγὼν εἶδον θεὸν ἄμβροτον, ὃς ῥ' 'Οδυσσῆι 445
ἐγγύθεν ἐστήκει καὶ Μέντορι πάντα ἐφίκει.

The assembly of the people is divided :

ἀθάνατος δὲ θεὸς τοτὲ μὲν προπάροιθ' Ὀδυσῆος
φαίνεταιο θαρσύνων, τοτὲ δὲ μνηστῆρας ὀρίνων
θῦνε κατὰ μέγαρον· τοὶ δ' ἀγχιστῖνοι ἐπιπτον.

ὥς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος ἤρει. 450
τοῖσι δὲ καὶ μετέειπε γέρων ἤρως Ἀλιθέρης
Μαστορίδης· ὃ γὰρ οἶος ὄρα πρόσσω καὶ ὀπίσσω·
ὃ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπε·

Κέκλυτε δὴ νῦν μευ Ἰθακήσιοι, ὅττι κεν εἴπω·
ὑμέτερῃ κακότητι φίλοι τάδε ἔργα γέγοντο· 455
οὐ γὰρ ἐμοὶ πείθεσθ', οὐ Μέντορι, ποιμένι λαῶν,
ὑμέτερους παῖδας καταπανέμεν ἀφροσυνάων,
οἱ μέγα ἔργον ἔρεζον ἀτασθαλίῃσι κακῇσι
κτῆματα κείροντες καὶ ἀτιμάζοντες ἄκοιτιν
ἀνδρὸς ἀριωτῆος· τὸν δ' οὐκέτι φάντο νέεσθαι. 460
καὶ νῦν ὦδε γένοιτο· πείθεσθέ μοι, ὥς ἀγορεύω·
μὴ ἴωμεν, μὴ πού τις ἐπίσπαστον κακὸν εὕρη.

ὥς ἔφαθ', οἱ δ' ἄρ' ἀνήξαν μεγάλην ἀλαλητῷ
ἡμίσεων πλείους· τοὶ δ' ἀθρόοι αὐτόθι μέιναν.
οὐ γάρ σφιν ἄδε μῦθος ἐνὶ φρεσίν, ἀλλ' Εὐπείθει 465
πείθοντ'· αἶψα δ' ἔπειτ' ἐπὶ τεύχεα ἐσσεύοντο.
αὐτὰρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νώροπα χαλκόν,
ἀθρόοι ἠγερέθοντο πρὸ ἄστεος εὐρυχόροιο.
τοῖσιν δ' Εὐπείθης ἠγήσατο νηπιέρσι·
φῆ δ' ὃ γε τίσεσθαι παιδὸς φόνον, οὐδ' ἄρ' ἐμελλεν 470
ἄψ ἀπονοστήσειν, ἀλλ' αὐτοῦ πότμον ἐφέπειν.
αὐτὰρ Ἀθηναίῃ Ζῆνα Κρονίωνα προσήυδα·

ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρειόντων,
εἰπέ μοι εἰρομένην, τί νύ τοι νόος ἐνδοθι κεύθει ;
ἢ προτέρω πόλεμόν τε κακὸν καὶ φύλοπιν αἰνῆν 475

more than half go out towards Laertes' house.

τεύξεις, ἢ φιλότῃ μετ' ἀμφοτέροισι τίθησθα ;
 τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·
 Τέκνον ἔμῳν, τί με ταῦτα διείρειαι ἡδὲ μεταλλᾶς ;
 οὐ γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτῇ,
 ὡς ἦ τοι κείνους Ὀδυσσεὺς ἀποτίσεται ἔλθῳν ; 480
 ἔρξον, ὅπως ἐθέλεις· ἐρέω τέ τοι, ὡς ἐπέοικεν.
 ἐπεὶ δὴ μνηστήρας ἐτίσατο δῖος Ὀδυσσεύς,
 ὄρκια πιστὰ ταμόντες ὃ μὲν βασιλευέτω αἰεὶ,
 ἡμεῖς δ' αὖ παίδων τε κασιγνήτων τε φόνοιο
 ἔκκλησιν θέωμεν· τοὶ δ' ἀλλήλους φιλεόντων 485
 ὡς τὸ πάρος, πλοῦτος δὲ καὶ εἰρήνῃ ἅλις ἔστω.
 ὣς εἰπὼν ὄτρυνε πάρος μεμαυῖαν Ἀθήνην,
 βῆ δὲ κατ' Οὐλύμπιοι καρήνων αἴξασα.
 οἱ δ' ἐπεὶ οὖν σίτοιο μελίφρονος ἐξ ἔρον ἔντο,
 τοῖς δ' ἄρα μύθων ἤρχε πολὺτλας δῖος Ὀδυσσεύς· 490
 Ἐξελθὼν τις ἴδοι, μὴ δὴ σχεδὸν ὥσι κιόντες.
 ὣς ἔφατ'· ἐκ δ' υἱὸς Δολίου κίεν, ὡς ἐκέλευε·
 στῆ δ' ἄρ' ἐπ' οὐδὸν ἰών, τοὺς δὲ σχεδὸν εἶσιδε πάντας·
 αἶψα δ' Ὀδυσσῆα ἔπεα πτερόεντα προσηύδα·
 Οἶδε δὴ ἐγγὺς ἔασ'· ἀλλ' ὀπλιζώμεθα θάσσον· 495
 ὡς ἔφαθ', οἱ δ' ὤρνυντο καὶ ἐν τεύχεσσι δύνοντο
 τέσσαρες ἀμφ' Ὀδυσῆ', ἔξ δ' υἱεῖς οἱ Δολίοιο·
 ἐν δ' ἄρα Λαέρτης Δολίος τ' ἐς τεύχε' ἔδυνον
 καὶ πολλοὶ περ ἔόντες ἀναγκαῖοι πολεμισταί.
 αὐτὰρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νώροπα χαλκόν, 500
 ὤξάν ῥα θύρας, ἐκ δ' ἦιον, ἤρχε δ' Ὀδυσσεύς.
 τοῖσι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη
 Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδὴν.
 τὴν μὲν ἰδὼν γήθησε πολὺτλας δῖος Ὀδυσσεύς·

They are met by Odysseus and his friends : the fight,

αἶψα δὲ Τηλέμαχον προσεφώνεεν, ὃν φίλον υἱόν· 505

Τηλέμαχ', ἤδη μὲν τόδε γ' εἴσεται αὐτὸς ἐπελθών,
ἀνδρῶν μαρναμένων ἵνα τε κρίνονται ἄριστοι,
μή τι καταισχύνειν πατέρων γένος, οἳ τὸ πάρος περ
ἀλκῇ τ' ἠγορέῃ τε κεκάσμεθα πᾶσαν ἐπ' αἶαν.

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦ᾽δα· 510

Οὔσσαι, αἱ κ' ἐθέλῃσθα, πάτερ φίλε, τῷδ' ἐπὶ θυμῷ
οὗ τι καταισχύνοντα τεὸν γένος, ὥς ἀγορεύεις.

ὣς φάτο, Λαέρτης δὲ χάρη καὶ μῦθον ἔειπε·

Τίς νύ μοι ἡμέρη ἦδε θεοὶ φίλοι; ἦ μάλα χαίρω·
υἱὸς θ' υἱόνος τ' ἀρετῆς πέρι δῆριν ἔχουσι. 515

τὸν δὲ παρισταμένη προσέφη γλαυκῶπις Ἀθήνη·

ᾧ Ἄρκεισιάδῃ, πάντων πολὺν φίλταθ' ἐταίρων,
εὐξάμενος κούρῃ γλαυκῶπιδι καὶ Διὶ πατρὶ
αἶψα μάλ' ἀμπεπαλὼν προῖει δολιχόσκιον ἔγχος.

ὣς φάτο, καὶ ῥ' ἔμπνευσε μένος μέγα Παλλὰς Ἀθήνη.
εὐξάμενος δ' ἄρ' ἔπειτα Διὸς κούρῃ μεγάλῳ 521

αἶψα μάλ' ἀμπεπαλὼν προῖει δολιχόσκιον ἔγχος,
καὶ βάλεν Εὐπείθεα κόρυθος διὰ χαλκοπαρήν.
ἦ δ' οὐκ ἔγχος ἔρυτο, διὰ πρὸ δὲ εἷσατο χαλκός,
δούπησεν δὲ πεσὼν, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ. 525

ἐν δ' ἔπεσον προμάχοις Ὀδυσσεὺς καὶ φαίδιμος υἱός,
τύπτον δὲ ξίφεσίν τε καὶ ἔγχεσιν ἀμφιγύουσι.

καὶ νύ κε δὴ πάντας τ' ὄλεσαν καὶ θῆκαν ἀνόστους,
εἰ μὴ Ἀθηναίῃ, κούρῃ Διὸς αἰγιόχοιο,
ἦυσεν φωνῇ, κατὰ δ' ἔσχεθε λαὸν ἅπαντα. 530

Ἴσχεσθε πτολέμου Ἰθακήσιοι ἀργαλέοιο,
ὥς κεν ἀναιμωτὶ γε διακρινθῇτε τάχιστα.

ὣς φάτ' Ἀθηναίῃ, τοὺς δὲ χλωρὸν δέος εἶλεν·

and the reconciliation.

τῶν δ' ἄρα δευῶντων ἐκ χειρῶν ἔπτατο τεύχεα,
 πάντα δ' ἐπὶ χθονὶ πίπτε, θεῆς ὅπα φωνησάσης· 535
 πρὸς δὲ πόλιν τρωπῶντο λιλαιόμενοι βιότοιο.
 σμερδαλέον δὲ βόησε πολύτλας δῖος Ὀδυσσεύς,
 οἰμησεν δὲ ἄλεις ὥς τ' αἰετὸς ὑψιπετής.
 καὶ τότε δὴ Κρονίδης ἀφίει ψολόεντα κεραυνόν,
 καδ' δ' ἔπεσε πρόσθε γλαυκῶπιδος ὀμβριμοπάτρης. 540
 δὴ τότε Ὀδυσσῆα προσέφη γλαυκῶπις Ἀθήνη·
 Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 ἴσχεο, παῦε δὲ νείκος ὁμοίου πολέμοιο,
 μή πῶς τοι Κρονίδης κεχολώσεται εὐρύοπα Ζεὺς.
 ὣς φάτ' Ἀθηναίη, ὃ δ' ἐπείθετο, χαίρε δὲ θυμῷ. 545
 ὄρκια δ' αὖ κατόπιωθε μετ' ἀμφοτέροισιν ἔθηκε
 Παλλὰς Ἀθηναίη, κούρη Διὸς αἰγιόχοιο,
 Μέντορι εἰδομένη ἡμὲν δέμας ἥδ' αὖδ' αὐδὴν.

NOTES.

N.B.—*In the following Notes the books of the Iliad are referred to by the capital letters, and those of the Odyssey by the small letters, of the Greek alphabet.*

BOOK Φ, XXI.

1. γλαυκῶπις, *grave* or *solemn-eyed*. It is not easy to see why this word has not been derived from γλαύξ rather than γλαυκός; but, assuming the ordinary etymology, the rendering *bright-eyed* is unsatisfactory, since, though γλαυκός was originally an epithet of light, not of colour, it seems, to judge from the objects to which it is applied, to have signified *staring* rather than *sparkling*: *v.* also Appendix I.

3. σίδηρον, *sc.* the axe heads through which the competitors were to shoot. From the way in which the affair is described in ω, 166-176, it seems that the expression διοίστευσεν σίδηρον was well understood to mean this particular exercise; and here the mention of 'the bow and the iron' together is enough to suggest it. In Ψ. 850, axes are the *prizes* of archery: Ἀδάρ δ' τοξευτῆσι τίθει λοῦντα σίδηρον . . . δέκα μὲν πελέκεας δέκα δ' ἡμιπέλεκκα. As to what the exercise actually was, see Appendix III.

4. ἀέθλια, 'contests'; the bow and axes being the *apparatus* of the contest, *v.* on l. 62.

6. κληῖδ' εὐκαμπέα. The primitive key was little more than a hook or bent piece of metal fitted with a handle: *v.* on ll. 46 *sqq.*

παχείη, 'firm' or 'compact.'

8. θάλαμον δέ. Laroche has restored the ancient method of writing θάλαμον δέ, οἶκον δέ, etc., for the modern θαλαμὸν δε,

οίκον δε. The force of *δέ* is purely demonstrative, though it serves to help out the sense of *direction* expressed by the case.

9. ἔσχατον, *utmost*, and therefore *inmost*.

10. πολέμητός—σδηρος, not the axes, but iron, which was treasured for its workmanship.

11. πάλιντονον, *back-springing*. It seems best not to restrict this epithet to any particular kind of bow; it is most natural that Homer should use some epithet to express the quality of a bow which makes it serviceable; for the shape of the bow he has another epithet, *καμπύλος*.

13. Λακεδαίμονι, used for the whole territory of Lacedaemon, in which Messene was included; the kingdoms of Pylos and Sparta probably divided between them the country afterwards called Messenia.

16. Ὀρτυλόχοιο. In γ. 488, and again α. 186. Telemachus visits Diocles, the son of this Ortilochus, who is called the son of Alpheus. His house was at Pherae in Messenia.

δαίφρονος (δαῖναι), 'experienced,' whether in the arts of peace or war; but since the experience of the personages of the *Iliad* was generally confined to war, it was formerly supposed, though without sufficient reason, that the word, when used in that poem, was to be connected rather with *δαῖς* (*pugna*).

19. πολυκλήμιοι. The κληῖδες (β. 419, etc.) are the rowing benches, called from their *fastening together* the two sides of the boat: cf. Lat. *iuga*, in the same sense. The epithet of course denotes the size of the ships.

20. ἔξοτον (ἐξίτημι), explained by Schol. as a *public* mission. The word occurs also Ω. 235.

21. παιδὸς ἑόν. Such commissions seem to have been a principal part of the training of a prince in state affairs. It was Telemachus' misfortune that he grew up in his father's absence, and consequently had no such training; and Athena's object in sending him on what she knew to be a fruitless errand to the courts of Nestor and Menelaus (Bks. γ. δ.) was apparently to fit him for the important part he was to play on his father's return.

25. ἐπεὶ δὴ. So δ. 13, θ. 452, ω. 482; and ἐπίτονος βέβλητο,

μ. 423. Some, as Athenaeus (xiv. 8), imagined these lines to begin with an iambus, and called them *ἀκέφαλοι στίχοι*. In reality there is nothing more remarkable in a lengthened ε than in a lengthened α (as in *ἀποπέσθαι*, B. 113, etc.), until the difference between long and short ε was stereotyped by the invention of the sign η. Aristotle (Poet. 22) tells us of a dictum of Euclides, intended as a satire on Homer, 'that it would be easy to be a poet, if you might lengthen all the short syllables,' and gives an illustration in the mock verse: *Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα*.

28. *ὄπιν* (from *ὄπ-*, root of *ὄψομαι*), originally = sight; and hence, since to see a crime (with the gods) is to punish it, *vengeance*.

29. *ἔπειτα*, sc. after setting the table before him.

35. *προσκηδέος*, not 'unfortunate,' but, as Schol. explains it, *τῆς τοιούτης κηδεμονικῶς ἔχειν πρὸς ἀλλήλους*.

40. *ἦράτο*, 'took with him.' Obs. that *αἰρεῖσθαι* is not used in Homer with its more recent signification, 'to choose.'

42. *τὸν*, demonstrative.

δῖα γυναικῶν. It is best to avoid translating *δῖος* as = *θεῖος*. *Δῖος* is properly *bright, splendid*: hence *conspicuous* for any remarkable qualities; *δία θεῶν, δία γυναικῶν* = *a queen among goddesses or women*. *Δῖος*, the adj. of Zeus, used by later writers (as Aesch. Prom. 637), must be considered as a different word.

46. The doors are double, and fastened together on the inside by a bolt; this bolt is kept in place by the thong (*λύδς*) which passes through the keyhole, and is made fast to the handle (*κορώνη*) outside. Penelope's first action is therefore to undo the thong, next she pushes up the bolt by means of the key. In ordinary doors this was a simple matter, but in the present case the fastenings seem to be of a more elaborate kind than usual; not unnaturally in the case of a treasury. The expressions *τετυσκομένη, πληγέντα κληῖδι*, point to some contrivance, such as we are familiar with, where pressure on a button on the outside of the door pushes up the latch within; in this case the button could be reached only by means of the key.

51. *σανθός*, a boarded platform, intended to preserve the chests from damp.

53. *ἐνθεν*, sc. from the platform.

55. *κατ' αὐθι*. In this passage rhythm and sense both compel us to join these words, since *αὐθι* manifestly refers to *ἐξομένη*, not to *θεῖσα*. Cf. κ. 273: *Βάν δ' ἰέναι, λιπέτην δὲ κατ' αὐτῷ πάντας ἀρίστους*. The collocation of *κατ' αὐθι*, *κατ' αὐτῷ* occurs about half a dozen times in Homer, but in most cases the preposition may be considered to be in tmesis. There is fair MSS. authority for writing *καταῦθι*, *καταυτῷ*, as some edd. have done.

58. *ἀγαυοῖς*, 'lusty.' This word, connected with Lat. *gaudeo*, conveys the idea of exulting, overflowing, strength.

61. *ῥακίον*, 'a bag,' apparently of wicker work or matting, such as workmen use to carry tools in at the present day. So Julius Pollux (x. 165) calls it *σκεῦος πλεκτὸν εἰς ἀπόθεσιν σιδήρου ἢ ἄλλων τιμῶν*. The name arises from the shape (*ῥακος*, *βγκος*, a curve or hollow).

62. *δέθλια*. Besides the axes there were other things in the bag, as is implied by the words *καὶ χαλκός*. But all these were of the nature of *certaminum instrumenta*, *δέθλια*.

69. *ἐχράετ' ἐσθιέμεν*, 'set yourselves to eat,' or 'upon eating.' The verb has two constructions—(1) with a dative, 'to set oneself upon' = 'to attack' a person; and (2) with the infin., itself in origin a dative case.

70. *ἀνδρὸς*, the man or master of the house. So l. 86, *γυναικί* = 'your lady.'

71. *μῦθον—ἐπισχεσίνην*, 'a word-pretext,' 'a story in excuse.' The ancient authorities, however, assert that *μῦθος* here = *στάσις*, quoting Anacreon (p. 16): *Μυθίται δ' ἐνὶ νῆσῳ Μεγίστῃ διέπουσιν Ἰερὸν ἄστυ νυμφέων*. But in this passage the metre seems to require *μῦθίται*, i.e. Aeol. for *μοθίται*, from *μῦθος*. Some light is thrown on the confusion by Batrach. 135: *Σκεπτομένων δ' αὐτῶν πόθεν ἢ στάσις ἢ τίς ὁ μῦθος*, where *μῦθος* might easily be supposed to have a similar meaning to *στάσις*. See, however, Appendix II.

73. *τόδε*, this, which I am going to describe.

77. *δῶμα κουρῖδιον*, 'the house of my wedlock.' Buttmann, s.v. *κουρῖδιος*, gives to the word 'the idea of regular, legitimate, or perhaps of pure, chaste (compare *κορεῖν*), or even the precise idea of the marriage ceremony.'

80. *σιὼν ὑφορβόν*. The epithet *διός* (v. above on i. 42) indicates the noble birth of the swineherd. Eumaeus, as we

learn, c. 389-429, was the son of Ctesias, king of 'the island of Syria beyond Ortygia,' but he had been kidnapped as a boy by Phoenicians and sold to Laertes.

85. ἡγήματα φρονέοντες, 'whose thoughts are only of the moment.' The herds are too impulsive; they do not stop to consider Penelope's feelings.

89. δάκων, here used adverbially; but the forms δάκοντε, δάκονσα are also found. V. also on l. 239.

90. κατ' ἀνέθε. V. on l. 55.

91. δάατον. We have here to choose whether we should give an active or passive meaning to this participial adjective. From δάω (= [F] *afdaw*) we get an adj. *δάτος, which appears with an act. meaning in fem. δτη = δάτη (ἡ πδρας δάται), and with a pass. signification in the compound δάατος, 'inviolable' (δάατον Στυγὸς ὁδῶρ, Z. 271, etc.) 'Δάατος here may have the same meaning, in which case we should explain the 'inviolable contest' either as (1) a contest whose rules are inviolable, and therefore *difficult*, or (2) a contest which is likely to remain a contest, because, it is implied, all will fail equally. But the word will be easier to explain if we take it in an active sense as 'not hurtful,' *'harmless.'* The contest will prejudice no one, because no one is likely to bend the bow at all. The quantity of the third *a*, compared with δάτη, seems also to be a point in favour of this rendering. The length of the middle *a* is due to the digamma: cf. ἀδάτα, a form of δτη found in Pindar (Pyth. 2, 52).

92. ἐντανύεσθαι, future, like τανύω, l. 152; τανύουσι, l. 174.

101. ἱερὴ ἐς Τηλεμάχου. This title would be applicable to any 'Zeus-nurtured king,' as in θ. 2, Alcinous is called *ἱερὸν μένος Ἀλκινόου*, but it seems specially applicable to Telemachus, whose power in Ithaca began and ended with his 'divine right' as the son of his father.

102-117. Telemachus sees the suitors taking the first step on the path that is to lead them to their doom, and can scarcely repress his exultation; he is obliged to say *something*, in order to hide it.

108. Ἀργεος. The Achaean Argos in Thessaly. Telemachus names the three principal kingdoms of the mainland, those of Nestor, Achilles, and Agamemnon; consequently the following

line, with its feeble repetition, *οὐτ' ἡπείρουο μελαίνης*, is better omitted, as it is in the best MSS.

111. *μύνησι*, 'excuses.' Alcaeus (fr. 89) uses *μυνάμενος* in the sense of 'making excuse'; **μύνω* is the simple verb from which the common *ἀμύνω*, with the copulative (or intensive) *α*, is formed.

112. *ταχυστός*. Verbal substantives of this formation are peculiarly Ionic; the suffix -tu is the same which appears in the Latin supines and verbal nouns, such as *ac-tu-s*, *duc-tu-s*, and the like. Other examples are *βοητός*, *βρωτός*, *έδητός*, *γελαστός*, *δαριστός*, *όρχηστός*.

115. *ἀχνημένω*, the emphatic word with which *οὐ* must be closely joined: 'It would not be to my sorrow that my mother should leave,' etc.

117. *οἷός τ' ἤδη . . . ἀνέλεσθαι*. 'Already able to handle the contests of my father.' The *ἀέθλια* are the *certaminis instrumenta* of l. 62. *ἀνέλεσθαι* is explained by Schol. as *μεταχειρίσασθαι*.

118. *φοινϊκέσσαν*, a quadrisyllable.

122. *ἀμφί*, sc. about the handles of the axes. Obs. that the floor of the hall was the bare earth; cf. l. 51.

131. *ἔπειτα*, 'hereafter.' The alternatives are, either (1) Telemachus has come to his full strength, and will always be weak, or (2) he is young, not yet a match for a grown-up man (*ἀνδρα*).

132. *οὐ πῶ χερσὶ πέποιθα*, 'I do not yet trust in my hands' = 'I am not yet able.'

137. *σανίδεσσιν*, 'the door': this is probably always the meaning of the word in the plural. The epithet *κολλητῆσιν* refers to the close joining of the panels of the door, not to the fitting of the doors together when shut, which would be expressed by the epithet *ἐδ ἀραρυῖαι*.

138. *κορώνη*, the tip of the bow, which received the loose end of the string, when the bow was strung. The bow consisted of a pair of horns fastened together at the roots; v. Δ. 110, *καὶ τὰ μὲν (κέρα) ἀσκήσας κεραβόους ἤραρε τέκτων*, Πᾶν δ' ἐδ λειψύς χρυσὴν ἐπέθηκε κορώνην.

141. *ἐξείης ἐπιδέξια*, 'in succession towards the right,' i.e.

from left to right in the order in which they were sitting, beginning from the great *κρατήρ* (*ὅθεν τὲ περ ἀνασχέσει*), which itself usually stood on the right hand of the entrance. The superstition of all nations, at least north of the tropics, prescribes that circuits should be made from left to right, following the apparent course of the sun.

145. *θυοσκοός*. Eustathius explains ὁ διὰ θυνῶν κοῶν ἦτοι νοῶν τὰ μέλλοντα. But the existence of a verb *κοεῖν* is doubtful; we might assume with Curtius a word *σκοεῖν* = *σκοπεῖν*, or connect *-κοος*, as Nitzsch does, with *καίω*.

146. *μυχότατος*. Leiodes sat half hidden behind the great jar. The superlative *μυχότατος* is formed from the *substantive* *μυχός*; cf. *βασιλεύ-τερος, -τατος*, from *βασιλεύς*; *κουρότερος*, from *κούρος*. The suffix seems to be added directly to the locative case *μυχοί*, said to be used in the dialect of Cyprus as an adv. There is also an Attic form, *μυχάιτατος*, found in Aristotle (*Mund.* 3, 10), and in late poetry (as *Ap. Rh.* 1, 17) we have *μύχτατος* on the analogy of *μέσατος, véατος*.

ἀτασθαλίαι (from *ἀτάσθαλος* = prob. *ἀτ-ατ-θαλος*, and hence) the conduct of a victim of *ἀτη*. Here *ἀτ. ἐχθραί* does not mean 'the folly of strife,' but simply, 'hateful,' or 'detestable folly.' Leiodes' folly was not his quarrel with the suitors, but rather his infatuation in not foreseeing his fate, which as a seer he might have done.

147. *νείεσσα*, *had a quarrel with*.

152. *τανύω*, probably *future*, as *τανύουσι* in l. 174 certainly is.

153. *κεκαθήσει*, *will deprive*. The forms *κεκαδών, κεκάδοντο, κεκαθήσω*, are from the same root as *κήδω*, the original meaning of which seems to be *to cut or rend* (Lat. *caedo*).

Leiodes' speech is evidently a prophetic utterance, though the prophet is not conscious of the full meaning of his own words.

161. *ἡ δέ*, of course the other lady, not Penelope.

171. *σὺ*, emphatic and contemptuous.

175 *αἰπῶλον αἰγῶν*, cf. *βοῶν ἐπιβουκόλος*, l. 199.

178. *στῆῤατος*, dissyllable: the word is prob. connected with *ἵστημι*. *στ. τρήχον*, a ball of grease, as *μ. 173, κήροιο μέγαν τρήχον*.

179. *νέοι*. Possibly a contemptuous contrast with Leiodes.

186. *ἐπέχεε*, *held back*.

188. *βῆσαν*, *had gone out*, sc. in obedience to Antinous' orders, ll. 85-90.

ἁμαρτήσαντες ἄμ' ἄμφω, *both with one accord*. 'Ἀμαρτεῖν (or *ἁμαρτεῖν*) is strictly to *synchronize*, and is consequently used not only of united action as here, but even of encounters in battle, etc.

193. The broken form of Odysseus' speech expresses the hesitation natural on so critical an occasion. 'May I say a word to you—or stay, shall I rather keep it to myself? nay, my soul bids me speak.'

202. 'Then wouldst thou know what my strength is, and how my hands obey my will.' This line, with the two following = v. 237-239, where Odysseus had assured the neatherd that he should see the slaughter of the suitors, and the two herds express similar wishes.

206. *ἐξᾠτις*, *afresh*; always used of the resumption of interrupted speech or action.

207. *ἔνδον . . . γαίαν*. Cf. Verg. Aen. 1, 595, *Coram quem quaeritis adsum Troius Aeneas, Libycis ereptus ab undis*. Fäsi puts a colon at *ἐγώ*, but we may translate, 'Here in the house you see my very self, who did come after many toils,' etc. Cf. ω. 321, *Κεῖνος μὲν τοι ὄδ' αὐτὸς ἐγὼ, πατέρ, δν σὺ μεταλλᾷς*, 'Ἠλυθον κ.τ.λ.

208. *ἔρει ἐς*. Ernesti remarks that this lengthening of the *ε* is justified by the caesura, the caesura being itself emphasised by the hiatus. It would be better explained by the tendency of *ε* to double itself between two vowels, this tendency being due to its semi-consonantal character, *ἔρει ἐς* being pronounced *ἐρει-γ-ἐς*.

214. *ἄξομαι—ἄλόχους*. 'I will get you wives in marriage.' So δ. 10: *νέε δὲ Σπάρτηθεν Ἀλέκτορος ἤγετο κούρην*. Hd. 1, 34, of Croesus, *ἀγεται μὲν τῷ παιδὶ γυναῖκα*. But *γυναῖκα ἀγεσθαι* generally = to marry a wife oneself.

215. *ἐγγὺς ἑμῷ*, 'near myself,' and consequently under my special protection, an important privilege in those days of piracy.

216. Τηλεμάχου ἑτάρω τε κασιγνήτω τε. Eumaeus had formerly stood in the same relation to Ctimene, Odysseus' sister, v. ο. 363 sqq. From that passage it would appear that the privilege here granted to the herds would not release them from dependence on Odysseus, though they would be placed in a position of exceptional favour.

217. εἰ δ' ἄγε. εἰ in this phrase is best taken as a simple interjection; the word is prob. a form of the imperative from εἰμι.

219. The story of the bear-hunt on Parnassus is given at length, τ. 392-466. Autolycus was Odysseus' mother's father, δς ἀνθρώπου ἐκέαστο Κλεπτοσύνη θ' ὄρκω τε.

224. ἀγαπαζόμενοι, embracing. Cf. χ. 499.

230. προμνηστίνου, one after the other, one at a time: a word to which no satisfactory origin has been assigned.

231. ἀτὰρ τόδε σῆμα τεύχθω. 'Let this be your signal,' i.e. the refusal of the suitors to give Odysseus the bow; this was to be the signal for Eumaeus to put the bow into his master's hand, and to see to the shutting of the doors.

233. ἑάσουσιν, a trisyllable.

236. μεγάροιο, either *their* hall; the great chamber of the γυναικωνίτις being meant, as in χ. 497; or else the doors of the great hall leading to the women's apartments are intended. The latter seems the most likely explanation, since the object of Odysseus was to prevent the escape of the suitors; if the women had merely shut themselves up in their own μέγαρον, the suitors would still have had access to the corridor running between the men's and women's apartments.

237. τις, sc. γυναικῶν. ἀνδρῶν depends on στοναχῆς ἢ κτύπου.

238. ἡμετέροισιν ἐν ἔρκεσι, 'within our walls,' not the men's part of the house in particular; ἔρκεα means the whole enclosure of the house with its courts, surrounded by the outer wall, its special meaning being the courts as distinguished from the buildings, v. θ. 57, π. 341.

239. ἀκήν, in silence; an adverbial accus. like ἀντην. We have to suppose a subst. ἀκή = silence, and a verb ἀκέω, taceo, whence ἀκέων. Buttmann's derivation ἀ-χαλνεω is improbable.

241. κληιδι, here a bolt or bar, which Philoetius was to bind fast in its place.

245. ἤδη, 'by this time'; taking up the narrative of what was going on inside the hall, from l. 187.

246. σθλαι πυρός, 'in the ray of the fire'; a true locative, both in form and meaning.

248. ἔκ τ' ὀνόμαζεν, 'and spake it out:'. Eurymachus' speech is not a soliloquy. For the redundant εἶπεν, ἔπος τ' ἔφατο, cf. θ. 330. εὐχόμενος δ' ἄρα εἶπεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν.

249. αὐτοῦ = ἐμοῦ αὐτοῦ. Cf. κ. 26, νῆας τε καὶ αὐτοῦς (= ἡμᾶς αὐτοῦς). So κ. 339, χ. 38.

255. ἐλεγχείῃ δέ . . πυθέσθαι, 'why! that were a disgrace even for posterity to hear of.' Observe the δέ 'in the apodosis.'

258. ἑορτὴ τοιοῦ θεοῦ, sc. of Apollo (θεοῦ ἐπιστατοῦντος πῶ τόξῳ, as Eust. remarks). V. v. 156 and 276 sqq.

260. ἀτὰρ . . ἰστάμεν. 'As for the axes [what harm] if we let them stand?' as we might say, 'suppose we let them stand.'

263. ἐπαρξάσθω δεπάεσσιν, i.e. begin by pouring a small quantity of wine into the cups for a libation (ὄφρα σπείσαντες κ.τ.λ.) The dat. δεπάεσσιν is governed by the preposition in the verb.

264. The libation was the regular beginning of a feast, but in this case it would have a special meaning, as if to atone for the profanation of Apollo's festival. On the morrow the trial was to be inaugurated by a sacrifice to the god of the bow.

271. ἐπιστέφαντο, simply 'filled up'; cf. β. 431, ἐπιστεφῆας ὄναο. Curtius connects the word with Lat. *stipare*; certainly the idea of *encircling* or *crowning* does not strictly belong to it; *στέφανος* comes to mean a crown only through its original sense of 'that which completes' (a person's honour or adornment). Vergil's *vina coronant* (Aen. 1, 723) is perhaps an intentional variation of Homer's meaning, though suggested by these words.

278. ἐπεὶ καὶ. καὶ here applies to the whole sentence, not to τοῦτο only. 'I address myself particularly to Eurymachus and Antinous, as being your chiefs; also, on account of what Antinous said.'

τοῦτο ἔπος, sc. νῦν μὲν παῦσαι κ.τ.λ.

284. ἀκομιστή. Cf. χ. 374, κακοεργής; ω. 251, ἀεργής.

285. υπερφίλως, *excessively* = ὑπερφυνῶς here in sense as well as in etymology.

289. 'Are you not content, that you feast at ease in our lordly company!'

294. χαρδόν (χαίρω), with open mouth, *greedily*.

298. κάκ' ἔφεζε. According to the story, the Centaur tried to carry off Hippodamia, the bride of Pirithous, from the marriage feast.

302. δασίφρονι seems to stand, as Buttmann asserts, for δασύφρονι, so that the word would carry on the sense of δασύεις—ἀτρη.

306. ἐπὶφύος, *kindness*, a ἀπαξ εἰρημέων. The formation seems anomalous (v. on l. 112), and Aristarchus' reading ἐπὶφρέος (from adj. ἐπὶφρής) is perhaps to be preferred: 'you will meet with no *kind friend*.'

308. Ἐχέρον. This mysterious personage was by one account king of Epirus, by another a ruler of the Sikels, who was in the habit of putting to death with tortures all strangers whom he laid hands on; and he had carried the art of torture to such perfection, that criminals were sent him for punishment from great distances. There may be in this story a reminiscence of some early practice of abandoning the victims of justice or jealousy on a barbarian coast, in which case circumstantial tales about their fate would be sure to arise. The name might be translated 'King Grip' (Ἐχeros from ἔχω).

310. κουροτέρωσι. It is doubtful whether this word, comparative in form (v. on l. 146), has a comparative meaning.

312. ἀτέμειν, *to deprive* (of their just rights).

322. ἀξέσθαι, *will wed*; the full phrase is given l. 316: οὐκ ἄδε ἀξέσθαι. V. on l. 214.

323. αἰσχυνόμενοι. The participle introduces the *reason* for their conduct; the anacoluthon is natural enough.

333. τί δ' ἐλέγχεα ταῦτα τίθεσθε. The sense is 'why be ashamed of such a small matter, when your whole life here is a disgrace to you?' After all, she adds, it would be no disgrace to be beaten by so sturdy a beggar.

335. πατὴρς—ἀγαθός. In ξ. 199 *sqq.* Odysseus had called himself the son of Castor, a Cretan prince.

343. περὶφρονες. One would be tempted to give this epithet the meaning of *spirited* rather than *prudent* in some cases,

especially where it is applied to Telemachus ; see below, l. 355, where his rather violent speech is called *πεπνύμενος*. The etymology, too, of the word (conn. with *πνέω*) would justify this interpretation.

344. 'As for the bow, none of the Achæans has better right than I to give or refuse it to whomsoever I will.'

348. αἶ κ' ἔθελωμι . . φέρεσθαι. 'If I should choose even to give the bow to the stranger once for all to carry away,' *i.e.* make him a present of it.

350-353 = *a.* 356-359, where we have *μῦθος* for *τόξον*. In that place the lines are probably an interpolation : 354-358 = *a.* 360-364.

350. οἶκον, *sc.* the *γυναικωνῆτις*.

359. The swineherd acts upon Odysseus' orders in l. 234 *sqq.*

363. *πλαγκτέ*, *madman*; but Ameis and Mr. Merry translate, without metaphor, *truant*, *loiterer*.

364. οὐς, *sc.* *κύνας*.

369. ἄττα. *προσφώνησις νεωτέρου πρὸς πρεσβύτερον ἢ τροφέα*. Apoll. s. v.

376. The spectacle of Telemachus' passion, seeming to the suitors so aimless and exaggerated, restores their good humour.

381. Eumæus does not know that Euryclea is in the secret of Odysseus' return, and therefore gives the order in the name of Telemachus.

390. ἔπλον . . βύβλινον, a cable of *byblus*, such as those used in the construction of Xerxes' bridge over the Hellespont (Hdt. 7, 86).

ἀμφιέλισσης, *curving, curved on both sides*, a constant Homeric epithet of a ship. For the form cf. *Κίλισσα*, fem. of *Κίλις*.

395. κέρα, *v.* on l. 138. There was an old reading *κεράϊνες*, 'horn-worms.'

397. θηρητήρ, *an admirer*. The sense is not improved by reading *θηρητήρ*, with Bekker and some MSS. ; and, as Laroche points out, *θηρητήρ*, as the commoner word, is less likely to be right.

ἐπίκλοπος τόξον, *a judge of bows*. Ἐπίκλοπος means simply

'cunning,' as in λ. 364, v. 291, or, with a gen., cunning or skilled in a particular thing, as here and in ξ. 281, ἐπικλοτος μύθων.

399. ὥς . . νωμῶ, 'from the way he handles it': cf. χ. 217.

400. ἔμπαῖος, in v. 379, ἔμπαῖον.

402. 'I would indeed the rogue might meet with such luck (only) as he shall have power to bend the bow.' The speaker does not believe that Odysseus can bend the bow, but fears he may somehow impose upon the suitors to his advantage. The position of οἶδος is remarkable. Cf. χ. 169.

407. ἐτάνυσσε, tightens: the peg (κόλλοψ) of the lyre is the analogue of the κορώνη of the bow.

408. ἀμφοτέρωθεν, at both ends.

411. καλόν, clear, true, showing the soundness of the string.

412. χρῶς, their colour.

419. ἐπὶ πῆχαι ἑλὼν, 'taking (and placing) it upon the middle of the bow.' The πῆχυς is now commonly explained to mean the place where the two horns are joined together (v. on l. 138); but the ancient authorities are doubtful whether it means this or the string of the bow. It might well mean the centre of the string, where an 'elbow' is formed when the bow is drawn. In Δ. 375, N. 583, an archer is said in shooting τόξον πῆχυν ἀνέλκειν, which might mean either to draw or to bend the bow, according to our explanation of πῆχυν, though the expression ἀνέλκειν seems decidedly to be more applicable to the string.

γλυφίδας, the notches of the arrow, i.e. the notch which received the string with those in which the feathers were fitted.

421. πελέκειν . . στείλεις. 'And he did not fail to graze the handle-top of all the axes;' for στείλειν (the handle, στείλειν), v. Appendix. With πρώτης στείλεις, cf. ἐπὶ πρώτῃσι θύρῃσι, χ. 250, and ἀντὶ' ὑπο πρώτῃν, T. 275, 'the edge of the rim.'

422. θύραζε, Lat. foras, 'to the outside,' i.e. clear of the axes; cf. II. 408, where a man pulls up a fish ἐκ πόντου θύραζε.

427. οὐχ ὥς, i.e. οὐχ οὕτως ἄσθενες ὥς. For the ellipse, cf. ω. 199.

428. δόρπον. Cf. v. 390 sqq: Δείπνον μὲν γὰρ τοὶ γε γελῶντες

τετόκοντο Ἡδύ τε καὶ μενοεικές, ἐπεὶ μάλα πόλλ' ἴρευσαν· Δόρπου δ' οὐκ ἂν πως ἀχαρίστερον ἄλλο γένοιτο Οἶον δὴ τάχ' ἔμελλε θεὰ καὶ καρτερὸς ἀνὴρ Θησέμεναι.

429. ἐν φάει, sc. earlier than usual. *V. v.* 31 *sqq.*, ὡς δ' ὅτ' ἀνὴρ δόρπουοι λιλαιέται . . . Ἀσπασίως δ' ἄρα τῷ κατέδν φάος ἡελίοιο.

ἐψιάσθαι, from ἐψία, explained by Hesychius as = ὁμιλία ἀπὸ τοῦ ἐπεσθαι. But the word seems rather to be connected with ψάω (cf. ἐστία) with the idea of 'wearing' or 'passing' (time), whence ἐψιάσθαι will = *to pass the time*. We have also ψιά = ἐψία, and ψιάζειν = ἐψιάσθαι.

431. Join ἐπι—νεῦσεν.

434. κεκορυθμένος, here simply *equipped*, as frequently; Tele-machus had no *defensive* armour, a want which is supplied later, *v. χ.* 101 *sqq.*

BOOK X., XXII.

1. Plato, *Ion*. 535 B., expresses some enthusiasm on the fine picture presented in these opening lines: Socrates says, addressing Ion, τὸν Ὀδυσσεῖα δταν ἐπὶ τὸν οὐδὸν ἐφαλλόμενον ᾤδης, ἐκφανῇ γενόμενον τοὺς μνηστήρσι καὶ ἐκχέοντα τοὺς ὀστοὺς πρὸ τῶν ποδῶν . . . τότε πότερον ἐμφρων εἴ ἢ ἐξω σαινοῦ γίγναι καὶ παρὰ τοῖς πράγμασιν ὀλεται σου εἶναι ἢ ψύχῃ οἷς λέγεις ἐνθουσιάζουσα;

3. ταχέας, an *epitheton ornans*.

5. ἀάατος, *harmless* (*v.* on φ. 91). The 'harmless contest' is here forcibly contrasted with the slaughter that follows.

7. εἴσομαι, αἶ κε τε τύχωμι, 'I will see if I hit (the mark).' Some take εἴσομαι here from εἶμι, as εἴεσαιο in l. 89; but the expression would hardly be applicable to shooting at a mark.

9. ἄλεισον. From this incident is said to have arisen the proverb, Πολλὰ μέταξυ πέλει κύλικος καὶ χεῖλεος ἀκρου. Ἀλεισον (α, λείος) is an embossed cup.

12. μέμβλετο = (ἐ)μεμ(έ)λετο.

τίς . . . θάνατόν; 'Who would think in a company of ban-quetters that one man among many, even though he were very strong, would devise death for him?'

15. ἐπισχόμενος, *aiming at him*. The act would be more usual, as in Pind. Ol. 2, 160, ἐπεχε σκόπῳ τάξον, cf. below l. 75 of a charge ἐπ' αὐτῷ πάντες ἔχωμεν.

17. ἐτέρωσε, apparently = the opposite way to the cup; he fell *backwards*, as is shown by l. 20.

δέπας, the more general word used for the ἀλεισον of l. 9.

18. αὐλός, *a spout*: cf. Soph. Ajax. 1411, "Ἐτι γὰρ θερμα σύριγγες ἄνω Φυσῶσι μέλαν μένος.

19. τράπεζαν, *v. on l. 74*.

25. The arms had been removed from the walls by the providence of Odysseus. See τ. 1-34.

27. κακῶς, *to thy hurt*, as explained by the following sentence.

28. νῦν . . . ὀλεθρος. 'Now is utter ruin certain for thee.' So ν. 773, c. 305. αἰπὸς ὀλεθρος is not *praeceps ruina* (cf. Hesiod's expression, αἰπὸν ὄδον, Op. 38), but rather *towering, overwhelming* destruction; the metaphor is not of a man falling from a cliff, but of the cliff falling on the man.

31. ἴσκειν ἕκαστος ἀνὴρ. Eust. tells us that 'the ancients' repudiated this whole passage (27-43) on two grounds—(1) because it would be 'ridiculous for all to speak at once *like a tragic chorus*;' and (2) on account of the expression ἴσκειν ἕκ. ἀνὴρ instead of the usual ὦδε δέ τις εἶπεν. The Alexandrines in this passage, and in τ. 203, made ἴσκει = εἶπε, the sense in which they used the word in their own poetry (Ap. Rh. 1, 834, etc.) But in τ. 203, ἴσκει may well have its usual meaning 'to make like,' and here it can hardly mean 'said,' since there is no sense in saying, 'They used this (threatening) language, *since* they thought Odysseus' act was unintentional.' On the other hand, taking ἴσκει as = εἶκαφε, we must translate *made his conjectures, wondered*, and there is no other instance of this absolute use of the word. If we might venture on a correction, ἴσχεν (intrans.) would give us exactly the meaning we seem to want. First the suitors threaten Odysseus with instant death; then 'each man *paused*,' in order to give him the opportunity to explain himself.

ἐπεὶ ἦ . . . ἐθέλοντα, 'since they said, surely he did not mean,' etc.

33. ὀλέθρου πείρατα, 'the *ends* of destruction = *utter destruction*, as in l. 323, νόστοιο τέλος, 'complete or safe return.' Mr.

Merry in his note on μ. 51 shows the connection between the two meanings of *πείραρ*, *end* and *rope*.

36. *δτι*, *in that*. Odysseus concludes that the suitors did not expect him to come back, from their conduct in his absence.

42, 43 = Ξ. 506, 507, but the second line here seems to be interpolated from that passage.

47. *ἀτάσθαλα*, *v. on φ. 146*.

54. *ἐν μοίρῃ*, 'within his portion,' *i.e.* 'justly'; his blood calls for no vengeance; cf. α. 35, where Aegisthus' conduct, being *ὑπὲρ μέτρον*, involved subsequent punishment.

λαῶν σῶν. Eurymachus humbles himself and his fellows before Odysseus; the suitors were not *λαοί*, but *βασιλῆες*, Odysseus' 'peers'; both words are emphatic, 'spare the people, thy people.'

55. *ἀρσασάμενοι* . . *δσά ἐκπέπονται*, 'making good all that has been consumed'; cf. Δ. 362, *ταῦτα δ' ὀπισθεν ἀρσασόμεθ'*, *εἰ τι κακὸν νῦν Εἰρηται*.

κατὰ δῆμον, as it were, 'by public subscription.'

57. *ἀμφίς*, *apart*. Each suitor was to pay his twenty beeves' worth.

ἄγοντες, *bringing* (in payment).

59. *ἱανθῇ*, so κ. 359, *ἱαίνετο δ' ὄδω*.

πρὶν . . *κεχολῶσθαι*. 'Before that (*i.e.* before you get satisfaction) there is nothing in your wrath to provoke our anger.'

63. *χείρας λήξαιμι*, so N. 424, *Ἰδομενεὺς δ' οὐ λῆγε μένος μέγα*. The transitive use of the word is very rare.

67. *ἀλλά* . . *δλεθρον*. 'But I think certain of you will not escape overwhelming ruin.' *τινα*, ironical, as in γ. 226, *τῷ κέν τις κείνων γε καὶ ἐκλελάθοιτο γάμοιο*.

70. *ἀάπτους* (for which Aristarchus wrote *δέπτους*) is prob. connected with *ἐπω* (= *σέπω*), used in compounds as *ἀμφέπω*, etc., in the sense of *to be about* or *with*. Hence *δαπτοὶ χεῖρες* are hands 'that one cannot join issue with,' *irresistible*. The derivation from *δαπτομαι* will hardly stand, since the compound should be *ἀναπτος*.

74. *φάσγανα*. The suitors were not absolutely without arms;

for in those times, as Thucydides (1, 6) says, *πᾶσα ἡ Ἑλλὰς ἐσιδηροφόρει . . . καὶ ξυνήθη τὴν διαίταν μεθ' ὀπλων ἐποιήσαντο*.

ἀντίσχεσθε τραπέζας ὧν = simply *ἀντα ὧν σχέσθε τραπέζας*. In composition *ἀντί* bears the sense of *ἀντα* as well as its own, though never when used as a preposition. The tables (cf. l. 19) were merely boards supported on trestles; each guest had his own assigned him.

75. *ἐπ' αὐτῷ πάντες ἔχωμεν*, the Eng. phrase 'have at him,' cf. l. 15.

76. *ἄθροοι* (*ἀ κοινῇ. θρόος*) 'all together,' lit. 'with one voice.' *Ἀθρόοι*, the writing preferred by Aristarchus, appears to be an Atticism.

81. *ἁμαρτῇ*, at the moment. *V.* on *φ.* 189.

84. *περιβήδης* (from *περί, βέω*); Lat. *circumfusus* (as in Lucr. 1, 39).

85. *ἰσνωθεὶς*, bent double, like a *withy*, *l'éta*, with which the word seems to be etymologically connected.

87. *θυμῷ ἀνιάζων*, 'in agony for his life': cf. Σ. 300, *κτερεσσιν ἀνιάζειν*, 'to be in trouble for one's possessions.' The present phrase is used Φ. 270 of Achilles in his struggle with the river.

89. *Ὀδυσῆος*, gen. governed by *ἀντιος*. Cf. O. 415, *Ἐκτωρ δ' ἀντ' Αἰάντος ἐέλσατο*.

90. *ἔφρυτο*, pluperfect.

97. *ἢ ἐλάσσει . . . τύψας*. The alternatives are *a thrust* (*φασγάνῳ ἀΐξας*) and *a cut* (*προπηρνέει* [sc. *τῷ φασγάνῳ*] *τύψας*). Laroche and others read *προπηρνέα τύψαι*, i.e. 'strike him while he was stooping over the body'; but the reading is ill-supported, and the antithesis seems to require something more than *τύψαι* alone.

101. *δύο δοῦρε*. The regular equipment for a single warrior, cf. l. 110.

104. *τῷ*, graphic, as though Telemachus pointed to him; 'yonder neatherd.'

106. 'Haste and fetch them, while I still have arrows to defend me.' *Οἶσε*, a mixed aor. form, like *προεβήσαστο* in *φ.* 5, and *δύσαστο*, l. 113.

115. δαίφρονα. *V.* on φ. 16.

118. ἀγχιστίνοι (ἀγχιστος) 'in heaps.'

121. ἐνώπια are the faces of the walls forming the sides of the doorway; the epithet *παμφανόωντα* implies that they were of polished stone, or at least coated with smooth plaster. So the upper rooms are called *σιγαλόντα* (l. 418).

παμφανόωντα is a nasalized form for *πα-φανόωντα*, formed by reduplication from *φαν-* (*φαίνω*). A verb *παμφαίνειν* also occurs.

126 *sqq.* ὁρσοθύρη δέ τις ἔσκεν κ.τ.λ. This passage is vaguely imitated by Vergil, *Aen.* 2, 453 *sqq.*: *Limen erat caecaeque fores et pervius usus . . . postesque relictī A tergo.* The ὁρσοθύρη appears to have been a side door leading from the μέγαρον into a passage (λαύρη) which passed along the outside of the wall of the μέγαρον (ἀκρότατον παρ' οὐδὸν) and opened into the πρόδομος, through which the court might be reached. Thus much we learn directly from the ancient commentators, but we do not know how far *their* account may be conjectural, and our data do not allow us to draw up a plan of the house with any certainty. That the ὁρσοθύρη communicated eventually with the court is evident from l. 334, and it appears from the expression ἀναβαίη that the door was not on a level with the floor of the μέγαρον.

ὁρσοθύρη was connected by the ancients with ὀρνυμι, as either (1) a door which had to be reached by a leap, or (2) a door opening with a spring; it is now considered as = ὀρροθύρη, i.e. a back-door.

127. οὐδός means not only the threshold, but the foundation all round the hall, upon which the walls were built, and which was exposed only at the doorway.

128. ἔχον, 'closed it,' sc. the way into the λαύρη.

129. φράττεσθαι, 'to watch.' Eumaeus was posted, we may suppose, on the side of the hall in which the ὁρσοθύρη was.

130. μία δ' . . . ἐφορμή, 'there was but one way to reach it,' this way being presumably a flight of steps, since the door was some distance from the ground.

132. οὐκ ἂν δή τις . . . ἀναβαίη; a wheedling form of request; cf. § 57, where Nausicaa says, Πάππα φίλ', οὐκ ἂν δή μοι ἐφοπλίσσεαι ἀπήνην.

137. αὐλῆς θύρετρα, i.e. the doors of the μέγαρον opening into

the court, about which Odysseus and his friends stood. Their position gave them command of the narrow entrance (στόμα) of the λαύρη, where it opened into the πρόδομος.

143. ῥῶγας. The ῥῶγες seem to have been openings in the wall of the μέγαρον to give light to the stairs running up behind the wall to the upper rooms. Melanthius climbs up to the lowest of these, and so gains access to the θάλαμος, the door of which (l. 155) Telemachus had left open.

144, 145. Aristarchus repudiated these lines on account of the load Melanthius is made to carry; the simple explanation, that he fetched them by instalments, is perhaps justified by the imperf. ἀνέβαινε, while the aorists ἔξελε . . βῆ . . ἔδωκε summarise the results of his successive ascents.

149. μέγα δ' αὐτῷ φαίνοτο ἔργον, 'and the thing troubled him,' lit. 'seemed serious': μέγας is frequently used of what is great not merely beyond one's expectation, but beyond one's desire.

156. τῶν δὲ σκοπὸς ἦεν ἀμείνων, 'but their watchman was better (than I)'; i.e. their watchman attended better to his business than I to mine. τῶν, sc. the suitors.

165. ἀΐδηλος, prob. connected with Ἄιδης, 'the Devourer,' and hence 'pernicious.'

169. For the position of οὗτος cf. φ. 403.

173. ἀποστρέφαντε, *retorquentes*.

174. σανίδας δ' ἐκδῆσαι ὑπισθεν. The full expression would be σανίδων ἑλάντα ἐκδ. ; v. on φ. 46. The ὅσπερον πρότερον here appears very violent, but probably ll. 175-177 are to be considered as an afterthought. Odysseus at first merely tells the herds to bind Melanthius hand and foot, 'cast him into the chamber and make fast the door upon him': then he adds some further directions to ensure the security of so important a prisoner. Duentzer rejects ll. 175-6 as an interpolation from l. 192 sq.

175. περιήναντε. As πεῖραρ has the two meanings of *rope* and *end*, so περιάλνω means either to *tie* or to *complete*; the two meanings may be reconciled, because to tie the two ends of a rope together is, in a sense, to *complete* it. Here the rope was to be tied round Melanthius' body, the loose end passed over the beam, and made fast as soon as Melanthius was dragged to a sufficient height from the ground.

176. κλον' ἄν' ὑψηλὴν. The pillar would support Melanthius as he was being dragged up to the roof, and prevent his body from swinging.

181. The two herds post themselves one on each side the door, so as to seize Melanthius directly he passes the threshold.

188. κουρίζε, *with a will* Ἀ παῖς εἰρημένον, which Crates and the ancients generally interpreted as = νεανικῶς, while Aristarchus and others connected it with κόυρα, making it = 'by the hair.' Crates is prob. right, since the word seems to be formed from the stem of the verb κουρίζω (v. *supra*, l. 185); cf. ὀδάξ (δάκνω), ὀκλάξ (ὀκλάζω).

190. διαμπερές, 'the whole way,' i.e. as far as they could.

192 sq. = *mutatis mutandis*, 175, 176.

195. νύκτα φυλάξεις, 'you will watch the night through': νύκτα appears to be not an acc. of duration, but the object of the verb (as though Melanthius were to keep watch *upon* the night), since φυλάσσειν can hardly be used intransitively as = 'to be awake.' Cf. e. 465, δυσκηδέα νύκτα φυλάσσω.

196. μαλακῇ . . ὥς σὲ τοικεῖν. In the episode of Melanthius' meeting with Odysseus, p. 212-260, we hear how Melanthius neglected his charge, while he feasted with the suitors, and displayed his finery (ἀγλαΐας) about the town. It may be observed that in l. 195 Eumaeus gives him back his own words; Melanthius' contemptuous speech in p. 217 begins, Νῦν μὲν δὴ μάλα πάγχνυ κακὸς κακὸν ἡγηλάζει.

197. ἡριγένεια (sc. θεά) 'the morning-born,' generally an epithet of Ἥώς, but used alone here and in ψ. 347.

198. ἡνίκ' ἀγνέεις αἶγας, 'at the (usual) time of your driving the goats.'

ἀγνέεις = ἀγεις. A similar formation is found in Lat., as *prodiunt* (Enn.) = *prodeunt*.

201. ἐς τεύχεα δόντε. They had been armed in l. 114; but it was needless, it seems, to mention that they took off their armour when they were securing Melanthius.

206. Mentor (β. 225) had been left by Odysseus, when he sailed for Troy, as his steward.

208. ἄρην, *harm*, prob. = *Farήn*, conn. with *βαρός*, and to be distinguished from ἄρη, a *prayer* or *curse*.

209. ὁμηλική more commonly = ὁμήλικες collectively, but is sometimes used of a single person, like γένος, *gens*.

217. ἐν δὲ. An instance of the use of δὲ in the apodosis : cf. φ. 255.

οἷα μενοινᾶς, 'for the nature of the deeds you are minded to do.' Cf. φ. 399.

219 *sqq.* 'But when we have despoiled you of your might with the sword, then all that thou hast in the house and in the field we will mingle with Odysseus' possessions,' *i.e.* for confiscation.

226 *sqq.* Athena reproves Odysseus, who was so forward in another man's quarrel, for his slackness in the defence of his own house.

231. πῶς . . . ὀλοφύρεαι ἄλκιμος εἶναι ; Eustathius is worth quoting on this passage : δεινῶς, he says, καὶ δριμύως εἰρηται· ὥσει καὶ παῖς ὀνειδισθεῖν ὀλοφύρεσθαι φοιτᾶν ἐς διδασκάλου. The idea conveyed by ὀλοφύρεαι here is that of *making a fuss about* something that has to be done : cf. Achilles' speech to Polydorus, Φ. 106, Ἀλλά, φίλος, θάνε καὶ σύ· τίη ὀλοφυρέαι οὕτως ; Κάτθανε καὶ Πάτροκλος, ὃ περ σέο πολλὸν ἀμείνων.

233. πέπον is prob. neutral in meaning, = Att. ὁ μακάριε. In the pl., however, πέπονες (B. 235, N. 120) distinctly implies a reproach.

236. ἐπεραλκέα = inclining to one side (to the exclusion of the other), *decisive*. But the writer s.v. in Ebeling's lexicon makes it mean 'inclining to the other side,' *i.e.* the side which one would not expect to win, the weaker. This sense is certainly applicable to most of the cases where the word is used, including Hdt. 8, 11 ; 9, 103, of victories of Greeks over Persians.

239. αἰθαλόεντος, *smoke-blackened* ; or perhaps *gleaming*, in the light of the fire ; v. on ω. 316.

240. ἄντην, *outwardly* : an adverbial accusative. In Lat. we have the subst. *antæ*, in the sense of a *projection*, or *outstanding part* of a building.

248. ἁπάτους, v. on l. 70.

250. ἐπὶ πρώτῃσι θύρῃσιν, 'hard by the door': for the expression cf. ο. 36, ἐπὶν πρώτῃν ἀκτὴν ἀφίκηται, 'directly you reach the shore,' and πρώτης στελευείης, in φ. 412. The point of the phrase here is that it could be used only of a very small party.

253. βλήσθαι—ἀρεσθαι. Observe the change of mood. We may explain by joining closely Ὀδυσσῆα-βλήσθαι, 'the-being-hit-of-Odysseus,' and κῦδος-ἀρεσθαι, 'the-winning-of-glory,' and regarding the two compound expressions as objects to the verb.

256. τὰ δὲ πάντα, sc. ἀκοντίσματα, to be supplied out of the verb.

261. δέ in *apodosis*, as in l. 217.

264. ἐπὶ, 'upon,' i.e. 'in addition to.'

269. ὀδᾶξ, a verbal adv. like Lat. *mordicus*: v. on l. 188.

ἄσπετον οὖδας. The earthen floor of Odysseus' hall seems to claim by this epithet to be a part of the surface of the earth; unless we are to suppose that the words mean that the dying took between their teeth 'an intolerable deal' of soil.

273. τὰ δὲ πολλὰ . . Ἀθήνη. The goddess wishes to keep up appearances by allowing Telemachus and Eumaeus to be slightly wounded: οὐ πω πάγχυ δίδου ἑτεραλκέα νίκην.

279. Ctesippus is described, v. 287 *sqq.*, as a wealthy prince of Same (Cephalenia).

290. τοῦτό τοι ἀντὶ ποδὸς ξανήιον. These words passed into a proverb, as Eustathius tells us, = You are done by as you did. The allusion is to v. 299, where Ctesippus throws a neat's foot at Odysseus.

292. ἑλίκων. Of the many interpretations given to this word, the old one, 'with crumpled horns,' seems after all the best; although in μ. 348, 355, the same oxen are described as ὀρθόκραραι and ἑλικες. But it must be observed that in the Hymn to Hermes Apollo's cattle are described in l. 192 as κεράεσσιν ἑλικάται, an expression about which there can be no doubt, and then in l. 220, as ὀρθόκραραι; so that one would rather be inclined to question the meaning of the latter epithet. Possibly the ancients, who connected it with *κάρα* rather than *κέρας*, were in the right.

293. οὐτά. A 2d aorist form; the theoretic present is οὐτημι.

299. Of the two similes which follow the first is a lively image of the crowding and terror of the suitors; the second, though applicable to both parties, is introduced principally to represent the onslaught made by Odysseus and his friends.

302. *αἰγυπιοί*, *eagles* or *kites*; not *vultures*, which do not attack living creatures. Madame Dacier, on the strength of l. 306, *χαίρουσι δέ τ' ἄνδρες ἀγρῇ*, supposed the *αἰγυπιοί* to be *trained hawks*; but we should expect from Homer a fuller account of the practice of hawking, which is not elsewhere mentioned in the poems.

304. The interpretation of this line has been confused by the ancients, who wished to give to *νέφεα* the sense of *νεφέλας* in later Greek, *i.e.* *nets, traps*. The ordinary rendering explains *νέφεα πτώσσουσαι* as 'cowering away from the clouds'; but this seems a very forced and at the same time feeble expression for 'avoiding the open sky'; to say nothing of *πτώσσειν* being an intransitive verb. The passage might well be translated, 'They are scattered *in clouds* over the plain, cowering in fear.' *Νέφεα* (in apposition to *ταί*) would be a most appropriate description of the flocks of small birds.

308. *ἐπιστροφάδην*. In effect the expression = 'at their ease.'

310. For *Leiodes*, v. φ. 145 *sqq.*

313. *γυναικῶν*. The indignation of Odysseus at the wantonness of the women of the house is related, v. 6 *sqq.*

317. *Leiodes* thinks that he at least is free from *ἀτασθαλίας*; but in φ. 146 it is said of him, *ἀτασθαλίας δέ οἱ οὐκ ἔχθραι ἔσαν*.

322. *ἀρήμεναι*, present tense, but with a frequentative sense; 'often, belike, thou prayest,' now and heretofore.

325. *δυσηλεγία* (*ἀλέγω*), 'inconsiderate,' *pitiless*. The word is variously derived from *ἀλγος* or *λέγω* (*i.e.* as = *δυσλεχία*), but there is no need to suppose that it differs in origin from *ἀπ-ηλεγώς* (l. 309). It might, however, mean 'ill-considerate' rather than 'inconsiderate,' *i.e.* too careful in looking after his victims.

329. *φθεγγομένου*. Verg. Aen. 10, 554: *Tum caput orantis nequiquam et multa parantis Dicere deturbat terrae*.

330. *Τερπιάδης . . Φῆμιος*. Both the name and patronymic of the minstrel are of a professional character. A *locus classicus*

for this kind of nomenclature is to be found, *θ.* 111-116, where the list of naval worthies reaches a ludicrous climax in the name of *Ἀναβησινέως*.

334. *ἐκδὸς μεγάροιο*, sc. by the *ὀρσοθύρη*; *v.* on l. 126.

335. *Ἑρκείου*. Zeus of the Homestead, whose altar stood in the outer court, distinguished by Eust. from Zeus of the Hearth (*Ἑφέστιος*).

347. *αὐτοδιδάκτος* appears to mean one who sings his own compositions—is poet as well as singer: cf. the expression *διδάσκειν χρόνον* of the poet furnishing the words to the performers who were to sing them.

348. *ἔοικα . . θεῷ*. 'I am fit to sing to thee, as to a god.' The divine bard has found a divine subject for his song; he seems to imply that his powers have been wasted in singing to the unappreciative suitors.

352. *μετὰ δαίτας*, 'after supper.' Cf. *φ.* 428: *Νῦν δ' ὦρῃ καὶ δόρπον Ἀχαιοῖσιν τετυκέσθαι ἔν φάει, αὐτὰρ ἔπειτα καὶ ἄλλως ἐψίδασθαι Μολπηῇ καὶ φόρμυγι*.

364. *βοὸς . . βοείην*. Laroche adopts the common reading *θωὸς*, but *βοὸς* has the best MSS. authority, and the redundant expression is quite in the Homeric manner. It occurs also *P.* 389, *Σ.* 582, *βοὸς μεγάλιοι βοείην*. Cf. *βοῶν ἐπιβουκόλος*.

368. *περισθενέων*, as it were, 'in the overflow of his strength.'

376. *πολύφημος*. This epithet is applied in *β.* 150 to the *ἀγόρα*, and by Pindar (*Isth.* 8, 58) to a *θρήνος* sung by many voices. In its application here to Phemius there seems to be a touch of good-natured sarcasm on his account of his own accomplishments in *ll.* 347-8.

379. The two are not fully reassured, and take up the position of suppliants at the altar in the court.

383. *πάντας . . πολλοὺς*. They were all dead; and 'all of them' came to a large number.

388. *τῶν μὲν*. The particle emphasizes that part of the simile which is *not* applicable. It was not the sun that killed the suitors.

391. *εἰ δ' ἄγε*, *v.* on *φ.* 217.

394. **κινήσας**. Telemachus rattles the door, which was fastened on the other side, to attract the nurse's attention.

408. **ἔθυσεν** *in eo erat ut*.

δολύξαι. **δολύζειν** is properly used of the commendatory shout of praise to the god raised by the women at the conclusion of a prayer or sacrifice, as *e.g.* in γ. 450, δ. 767.

μέγα, *v.* on l. 149.

411 *sqq.* A most characteristic speech. 'Ὅστις is the law regulating man's dealings with the gods, of which Odysseus is, throughout Greek legend, a typically careful observer.

418. **νηλεΐδες**, *guiltless* (**ἀλειτουργοί**, **ἀλείτῃς**). The word occurs only in this formula (so in π. 317, τ. 498), and is variously written *νηλητές*, *νηλιτεῖς*, *νηλητεῖς*, *νηλιτιδες*. *Νηλεΐτιδες* is justified by **ἀλείτῃς** (*v.* 121); the fem. form is analogous to *νησιώτις* (*masc.* *νησιώτης*).

423. **δουλοσύνην**. The common reading is *δουλοσύνης*, but the construction of **ἀνέχεσθαι** with the gen. is unexampled at least in Homer, and in places where it is found in Plato, the gen. may be considered as a genitive absolute, since the subst. is always in conjunction with a participle: *v.* Stallbaum on Rep. 2, p. 367 D.

427. **σημαίνειν**, abs. 'to act as a ruler.' *σημ. ἐπὶ γυναιξί* is commonly taken as = *σημαίνειν γυναιξί*, *imperitare mulieribus*; but, seeing that orders are given to the women as a matter of course in the Telemachus in φ. 381, it seems likely that the ruler's function here intended is that of *punishment*.

428. **ἀναβᾶσ' ὑπερώια**. The more strictly correct expression is that of α. 362, ψ. 364, *εἰς ὑπερῶν ἀναβᾶσα*. **ἀναβαίνειν ὑπ.** means properly 'to go up *through* the upper chambers,' but it is used much as we speak of 'going up the country.' In σ. 206, ψ. 85, we have **καταβαίνειν ὑπερώια** used in the same manner = *ἐξ ὑπερῶν καταβαίνειν*.

442. **θόλον**, explained by Schol. as 'a round building in which vessels for daily use were put aside.' The women were to be crowded into the space between this pantry and the wall of the courtyard, and there put to the sword.

ἀμύμονος, 'fair,' *i.e.* evenly built.

444. **ἐκλελάθωντ'**. So Laroche, following Hermann, against

the ἐκλεάδουτ' of the MSS. An optative after εἰς δ κε would be contrary to usage, but might be justified here on the ground that the clause is an afterthought, with a change of subject.

450. ἀλλήλοισιν ἐρείδουσαι, 'piling them one upon another.' So they are described in ψ. 47, κέλατ' ἐπ' ἀλλήλοισιν. The other reading ἀλλήλησιν would give the meaning 'supporting themselves (of the women in their fright) one upon another.'

σήμεναι, 'ordered their task,' cf. l. 427 above.

451. ἐπισπέρχων, 'pressing them to the work.'

456. ἐφόρεον, sc. τὰ ἀποξυόμενα.

462. καθαρῶ, *honourable*. Καθαρὸς μὲν ὁ διὰ ξίφους ἐδόκει θάνατος, μισρὸς δὲ ὁ ἀγχονιμαῖος, *Eust.* Telemachus improves on Odysseus' orders in l. 443.

466 *sqq.* Telemachus first makes the rope fast to one of the pillars of the θόλος, and passes it in a series of slip-knots round the necks of the women; so that when it is brought round the building and made taut at a sufficient height from the ground (ὑψόσ' ἐπεντανύσας), the women are lifted off their feet and left hanging.

469. The ἔρκος must be a kind of *choke-trap* contrived with cords.

473. δῆν is for δφῆν, as may be seen from the quantity of μάλα.

474 *sqq.* There is no parallel in Homer to the barbarity of the punishment inflicted on Melanthius. It may be observed that it is in the punishment of *treason* (in the feudal sense) that the spirit of barbarity seems to be carried furthest and to survive longest.

481. θέιον . . κακῶν ἄκος. Sulphur was considered specially valuable in religion for purification. Cf. II. 228, where Achilles before a libation δέπας . . ἐκάθηνε θεέλω.

482. μέγαρον, v. below on l. 494.

484. κατὰ δῶμα νέεσθαι. Fäsi translates 'in den Mönnersaal kommen.' But (1) this would require rather πρὸς or ποτὶ δῶμα, and (2) there is really very slender proof to show that δῶμα is ever used in the restricted sense of the 'men's apartments.' According to the ordinary meaning of κατὰ δῶμα, we should

translate, 'Bid all the women-servants *throughout the house* to come,' as in η. 103, πεντήκοντα δὲ οἱ δῶμα κατὰ δῶμα γυναῖκες, κ. 349, αἱ οἱ δῶμα κατὰ δρῆσταιραι ἔασι.

494. μέγαρον καὶ δῶμα καὶ αὐλήν. Eustathius supposed μέγαρον to mean here the hall of the *women*: in this he has been followed by some modern edd. who then take δῶμα to be the hall of the *men*. But, as Fäsi remarks, there was no need to purify the women's hall, which was not the scene of slaughter; besides, μέγαρον, unless used in connection with women, seems always to mean the hall of the men. Δῶμα, again (*v. above*), seems too vague a word to restrict to any particular part of the building. The phrase may well mean 'the hall, the house, and the court,' the hall being *especially* mentioned, because it was the part of the house which needed purifying most: and so it alone is mentioned in l. 482. In the same way in Z. 316, where the house of Paris is described, θάλαμον καὶ δῶμα καὶ αὐλήν, the θάλαμος is especially mentioned, as being to Paris, or, at least, in that passage, the most important part of the house.

497. μεγάροιο. Here clearly the hall of the women is meant.

499. 'They kissed him, embracing his head and shoulders, and grasping his hands:' cf. φ. 224.

BOOK Ψ, XXIII.

1. καυχάδωσα, *laughing for joy*; Lat. *cachinnans*.

3. ὑπερικταίνοντο. This doubtful word Aristarchus explained as ἄγαν ἐπάλλοντο, προθυμουμένης μὲν αὐτῆς βαδίζειν ταχέως, μὴ δυναμένης δέ. We have to choose between ὑπερ-ικταίνοντο, *i.e.* ικταίνοντο beyond their wont, and ὑπ-ερικταίνοντο, *i.e.* ἐρικταίνοντο beneath her. Ἐρικταίνομαι might be connected with ἐρίζω, and we should translate 'struggled beneath her,' adopting the explanation of Aristarchus. Ἰκταίνομαι would be connected with ἵκω, or perhaps ἵκταρ, and ὑπερικταίνοντο would = 'sped very swiftly.'

7. ἦλθε . . καὶ οἶκον ἰκάνεται. A parallel to Aeschylus' famous tautology (*v. Aristoph. Βατρ.* 1126), in Choeph. 3, ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι. Ἦλθε expresses Odysseus' previous arrival in the island; οἶκον ἵκ. his actual presence in the house; ἰκάνεται here, as often, has a perf. sense.

9. κήδεσκον, *made havoc of*, v. on φ. 153.

13. 'And set the foolish in the way of prudence.' ἐπέβησαν is the causative 1st aor. In χ. 424, ἀναιδεῖς ἐπέβησαν, and below, l. 52, we have the intrans. 2d aor. in a similar connection.

14. ἐβλαψαν. The word seems to keep up the metaphor of the last line, 'checked thee,' sc. in the path of prudence in which Eurycleia had hitherto walked.

16. παρῆξ, 'outside' (truth and reason): cf. the fuller expression in δ. 347, οὐκ ἂν ἐγώ γε Ἄλλα παρῆξ εἰποίμι παρακλιδόν.

19. Κακοῦλιον, cf. below, l. 97, μήτηρ ἐμή, δόσμητηρ; Γ. 39, Δύσπαρι; σ. 72, Ἴρος ἀίρος. The line = τ. 260.

24. τοῦτό γε, 'thus far,' i.e. as Schol. puts it, τὸ μὴ μεθ' ὁβριεὺς ἀποπεμφθῆναι.

26. 'In very truth Odysseus did return, and is come to his home, as I tell thee;—the stranger (was he), whom all men reviled in the house.'

35. εἰ δ' ἄγε, v. on φ. 217.

38. οἱ δ' . . . ἔμμενον, an example of *parataxis*, 'though they remained in their numbers.'

42. ἔχον, *withheld us* (from going to see).

46. κραταίπεδον οὐδας ἔχοντες, 'having the hard ground for their portion.' κραταίπεδον, the earth inside the hall being beaten and pressed into a firm, hard floor. ἔχοντες = 'occupying.'

48 = χ. 402, but is manifestly out of place here, and is omitted in the best MSS. The object to ἰδοῦσα is of course the sight described in the foregoing lines.

52. ὁφρα . . . ἦτορ. 'That you twain may enter upon the path of joy, both of you in your heart.' The MSS. here all have σφῶν, and so Laroche, who also reads ἀμφοτέρων with less authority. But unless we can think with Schol. that ἐπιβήτορ is syncopated for ἐπιβήσετον (causal), the nominative seems absolutely required by the order of the sentence, though σφῶν can just be explained as a *dativus commodi* after ἦτορ. The mistake of writing σφῶν for σφῶι would have been a very natural one to a transcriber who was troubled by the hiatus.

53. *πέποσθε* = *πεπόνθατε*. The stages of the contraction are *πέπονθε*, *πέποσθε*, *πέποστε* (cf. *πέπεισται* for *πέπειθται*); finally the *τ* changes into its aspirate through the influence of the preceding *σ*, as in the case of *ῥσθα*, *όσθα*.

55. *ἐφέστιος*, here 'to his hearth,' *ἐφ' ἐστίας*; whereas *Ζεὺς ἐφέστιος* is *ὁ ἐφ' ἐστίας*.

56. *κακῶς δ' . . οἴκῳ*. 'But for them that did him wrong, the suitors, he took vengeance on them all in his house.' *τούς*, demonstrative pronoun.

64. *ἀγασσάμενος*, 'in indignation at.' The word is used of wonder, combined either with admiration or, as here, dislike.

65, 66 = *χ*. 414 sq.

68. Join *νόστον Ἀχαιῶδες*; 'his return to Achaia'; cf. *ε*. 344, *ἐπιμαίεο νόστον Γαίης Φαιήκων*, where Mr. Merry quotes Eurip. I. T. 1066, *ἡ γῆς πατρώας νόστος ἡ θανείν*.

74. *οὐλήν*, in apposition to *σῆμα*.

75. *τὴν . . φρασάμην*. 'It I marked in washing him.' The recognition is described, *τ*. 392, *νίξε δ' ἄρ' ἄσπον λούσα ἀναχθ' ἐόν· αὐτίκα δ' ἔγνω Οὐλήν*, κ.τ.λ.

78. *ἐμάθεν περιδύσσομαι αὐτῆς*, 'I will stake my life,' cf. *Ψ*. 485, *δεῦρδ νυν ἡ τρίποδος περιδύμεθα ἡὲ λέβητος*. In later Greek, with the preposition repeated, *περὶ τῆς κεφαλῆς περιδύσθαι*, Aristoph. *Ἰππ*. 788.

81. *θεῶν . . δῆνεα εἰρυσθαι*, 'to keep watch upon the devices of the gods.' Penelope returns to her idea of l. 63, *ἀλλὰ τις ἀθανάτων κτεῖνε μνηστήρας ἀγανούς*. The scar she supposes some god had assumed to personate Odysseus. *εἰρυσθαι* is for *εἰρύεσθαι* (*εἰρύομαι*).

85. *κατέβαιν' ὑπερώια*. 'She began to go downstairs': *v*. on *χ*. 428.

89. 'Then she sat down before Odysseus in the light of the fire by the opposite wall,'—opposite, that is, to that near which Odysseus was. *τοίχου*, gen. with locative meaning; we have the same phrase, I. 218, *Αὐτὸς δ' (Achilles) ἀντίον ἔζεν Ὀδυσσῆος θελοιο τοίχου τοῦ ἐτέρου*.

90. *πρὸς κίονα*, 'against a pillar,' i.e. with his back against it; the seats (*θρόνοι*) being without backs, the seat of the king

was placed against a pillar: cf. the description given by Nausicaa of her father Alcinous and his queen sitting with their thrones against the pillar in ζ. 305 *sqq.*

93. *ἄνω*, 'in silence,' adv. from *ἄνω* = *ἀνα(F)ος*, prob. from *ἄω*. The adj. occurs in Homer always in nom. pl. *ἄνωφ*, whence Aristarchus concluded that it was in all cases, as here, an adverb. Suidas quotes an instance of nom. sing. from an unknown poet.

94. 'Her gaze would now rest anxiously on his face, and then would fail to discern him, for the sorry garments he had on him.' *ὅψει* must be taken with both clauses.

95. *ἀγνώσασκε*, contracted from *ἀγνοήσασκε*.

97. *ἄπηνέα*, *unfeeling*, prob. connected with Sansk. *anas*, 'face'; as it were, 'turning away one's face'; while *προσητής* = 'inclining one's face,' *kind*.

101. *ἄφισταίη*, perf. opt. There is another reading, *ἀποσταίη*.

102. *ἔτι ἔς*, cf. φ. 208.

108. *ὧν*, emphatic, 'of ourselves.'

116. *τὸν*, demonstrative pronoun, 'she does not yet affirm that I am he.'

117. 'But let *us* (you—Telemachus—and I) take counsel how things may be best ordered.' A man, he proceeds, who is guilty of *one* man's blood generally has to flee the country: what must I do, who have slain so many? It may be observed that these lines go far to justify the existence of the 24th book. Odysseus' troubles are by no means over with the death of the suitors, and it was to be expected from the plan of the poem that 'the much-enduring man' should be left with a reasonable prospect of peace and quietness before him. *V.* below on l. 296.

119. *ἄοσσητήρες*, *followers*. The word is *ἀσοκηγήρ* = Lat. *secutor*, with the copulative *ἀ*.

120. *πητός*. The use of this word here shows that it means *relations* in the most general sense; but in its restricted use it is applied only to marriage connections. Cf. θ. 581, *ἦ τις πηδός ἀπέφθιτο . . . γαμβρός ἢ πενθερός*.

121. *ἔρμα πόλλος ἀπέταμεν*. Politically, Odysseus' slaughter

of the suitors was the destruction of all the nobles of the country.

125. ἐπ' ἀνθρώπους, 'among men'; cf. ω. 201. The use seems to be an extension of the *distributive* use of ἐπ', in such phrases as δασσάμενοι ἐφ' ἡμέας, π. 385.

127 sq. = N. 785 sq., and are omitted here in the best MSS. The expression, ἐμμεμαῶτες ἀμ' ἐψόμεθα is quite out of place in this connection.

134. ἡμῖν ἡγείσθω . . ὀρχηθμοιο, 'let him lead for us the dance.' ἡμῖν must be taken rather as an *ethic* dative than as governed by ἡγείσθω; but the construction is not an uncommon one with ἡγείσθαι, though not elsewhere found in Homer. Cf. Pind. Pyth. 4, 248, πολλοῖσι δ' ἀγῆμαι σοφίας ἐτέροισ.

136. ἡ οἱ περὶναϊεῖται = ἡ τις ἐκείνων οἱ π.

137. εὐρύ, a regular epithet of κλέος, here rather *spreading* than already *widespread*.

139. ἄγρον . . ἡμέτερον, sc. the royal demesne, called properly τέμενος, as in ζ. 293 and elsewhere.

143. δπλασθεν, 'were decked for the dance,' sc. εἰμαθ' ἐλόμεναι, l. 132.

145. ἀμόμονος. This epithet, as applied to the dance, implies symmetry and perfection of time.

146. 'And the great house responsive sounded with the feet of men,' etc. τοῖσιν, sc. τοῖς ὀρχουμένοις, *ethic* dative.

150. σχετλή, *hardy, shameless*, a meaning which is easily derived from the original one of 'hard,' 'enduring': cf. the two senses of τλῆναι, the word used in this passage, 'to endure,' 'to dare.'

151. εἰρυσθαι, 'to guard': cf. l. 82, where the word is used in a slightly different sense.

157-162 = ζ. 230-235; but here it is impossible to connect l. 157 with what goes before; so that we must either regard the lines as an interpolation, or suppose a line to have dropped out after l. 156. Or again, the original may have been μελίζονα θεῖσα ἰδέειν, which would easily be corrupted first into μελίζονα θεῖσ' ἰδέειν, and afterwards assimilated to the passage in book ζ.

158. *οἶλας*, *thick*; the word is etymologically connected with our *wool*, Lat. *vellus*, and must be distinguished from two other words—(1) *οἶλος* = *δλος*, 'whole,' Lat. *salvus*; (2) = *δλοός*, with the meaning 'destructive,' or 'abominable.'

ῥακινθίνῃ ἀνθει ὁμοίως, 'like the flower of the hyacinth,' *i.e.* in its glossy appearance.

166. *περὶ*, to be joined with *γυναικῶν*, 'beyond all women.'

167. *ἀτέραμνον*, 'inflexible,' from *τέραμνος* (a participial form like Lat. *vertumnus*), said to mean 'seethable.'

171. *αὐτὸς*, *alone*, as is seen from the following line.

173. It is not pride, Penelope says, nor indifference, nor yet bewilderment, that make her seem cold to her husband; it is that she cannot recognise in the man before her the Odysseus who left her twenty years back. The language is that of one whose perceptions are deadened by long endurance; but there is a touch of hopefulness in the use of the second person *ἐησθα*.

180. The *εὐνή* is described by its three parts: *κῶσα*, the fleeces serving as a *mattress*; *χλαίνας*, the *blankets*; *ῥήγνα*, the *coverlet* of bright colours (*σιγαλόνετρα*). Cf. v. 1 *sqq.* *Αὐτὰρ δ' ἐν προδόμῳ εὐνάξτεο διὸς Ὀδυσσεύς· Κάμ μὲν ἀδέψητον βοήην στῆρεσ', αὐτὰρ ὑπερθε Κῶσα πολλ' ὄλων, τοὺς ἱρεύεσκον Ἀχαιοί· Εὐρύνομη δ' ἄρ' ἐπὶ χλαίναν βάλε κοιμηθέντι*, where Odysseus, being still the despised beggar, has no coverlet.

186. *ῥηιδίως ἐθέλων*, 'easily, at his will': *ρεῖα μάλ', ὥστε θεός*, as it is expressed in Γ. 380.

188. *μέγα σῆμα*, 'a mighty monument.' Odysseus does not appear to be thinking so much of the bed as something by which he might prove his identity; he rather calls it a *μέγα σῆμα* as a reason why it should be so hard to move.

190. *ἔρκεος ἐντὸς*, 'within the enclosure,' *i.e.* inside the outer wall enclosing the whole premises (cf. φ. 238); Odysseus subsequently brought the spot within the actual house, by building his *θάλαμος* over it.

191. *ἀκμηνός* (*ἀκμή*, *ἀκμάζω*), *in its prime*; to be distinguished from *ἀκμηος*, *fasting*, a word which occurs only in the sixth book of the *Iliad*. Aristarchus established the distinction in accent.

πάχερος. This word is variously explained—(1) as a shortened

form of the comp. *παχύτερος*; (2) as a neut. subst. = *πάχος*; (3) as an adj. = *παχύς*. Of these (1) seems monstrous; either (2) or (3) would suit this passage, but (3) seems preferable, since it would also suit—however awkwardly—the only other passage in Homer where the word occurs, *θ*. 187.

194. *κολλητὰς, πυκινῶς ἀραρυίας*, *v. on φ*. 137.

195. *κόμην*, the whole bushy head of the tree, upper branches and leaves together.

196. *προταμών*, Lat. *præcidens*, 'trimming,' by cutting away the rough outside of the trunk.

198. *τέτρηνα δὲ πάντα τερέτρω*, 'I bored it all about with the gimlet,' sc. for the insertion of the ornamental nails and studs of gold, etc., mentioned below in l. 200. This practice is most probably what is meant by the epithet *τρητός*, so often applied to beds.

199. *ἐκ δὲ τοῦ . . ἔξεον*, 'And starting thence I shaped out my bedstead.' *τοῦ* = *τοῦ κορμοῦ*. It is not necessary to suppose that any more supports were needed for the bedstead than the single olive trunk; considering the thickness which the trunk of the olive tree often attains (here emphasised—*πάχεος δ' ἦν ἦντε κίων*), and the way in which the branches are commonly thrown out near to the ground, it is quite possible that Odysseus may have cut out for himself a sort of cradle, consisting of the bole of the tree surrounded on all sides by the stumps of the branches, for only the upper boughs need be included in the word *κόμη*. It is probable that this is what he did, because it would be strange if Homer, generally so minute in his descriptions, should have omitted such important details as two or three bedposts (*ἐρμύες*), and all the framework necessary to connect these with the olive stump. The bedding itself was of course laid, not upon the surface of this cradle, but upon the strapping (*ἡμάντα βοός*) stretched from side to side.

201. *ἐν δ' ἐάνυσσα . . φασινόν*, 'And over it I stretched strapping of ox-hide bright with purple dye.' *ἡμάντα* is either put for the whole series of straps necessary to support the bedding; or it may mean a single broad piece of hide stretched over the whole surface. Either interpretation is justified by the original sense of the word, *binding* (Sansk. *si*, 'to bind'). For *βοός* as the *hide* of the ox, cf. M. 105, *τυκτῆσι βδέσσων*.

205. *τῆς δὲ . . ἀναγνούσῃ*, cf. K. 187, *ὡς τῶν ἡδυμος ὕπνος*

ἀπὸ βλεφάρουν δλώλει Νύκτα φυλασσομένοισι κακὴν. Or, with the opposite arrangement, *i.* 256, ἡμῖν δ' αὖτε κατεκλάσθη φίλον ἦτορ Δεισάντων.

209. σκύζεν, 'be wroth': σκύζομαι = σκυδγομαι, as is seen in the form σκυδμάλνειν, and is thus connected with σκυθρός, and prob. σκύνιον (σκύδιον), *supercilium*; hence its meaning, *to frown*.

210. The sentence παρ' ἀλλήλοισι . . ἰκέσθαι is the object of the verb, νῶν a *dativus incommodi*; the gods 'envied us our enjoying youth together, and reaching together the threshold of old age.'

213. νειμέσσα adds the idea of *righteous* indignation, which is not contained in χέω.

214. ὧδε, *sc.* as I do now.

218-24. These lines were rejected by the Alexandrines, ὡς σκάζοντες κατὰ τὸν νοῦν. The connection in thought intended seems to be: Helen would never have gone off with Paris if she had known that her doing so would involve the whole Achæan nation in a war to bring her back; so you may suppose that I (περίφρων Πηνελόπεια) should never have accepted another husband for fear of like consequences. But this rather implies that she would have done so without this fear before her eyes.

223. τὴν δὲ . . πένθος, 'But she did not first lay to heart the doom of her guilt,—that grievous doom, whence first came sorrow to us also.' The ἀτῆ is the whole train of evil consequences, the siege and capture of Troy, resulting from Helen's original crime, and which she ought to have anticipated.

πρόσθεν, *sc.* before her flight with Paris.

228. Ἀκτορίς, the patronymic of Eurynome mentioned below, *ll.* 289, 293.

ἐτι δεῦρο κιούσῃ, 'when I was still about coming hither,' *i.e.* still with my father, but on the point of setting out.

230. ἀπηνέα, *v.* on l. 97. Penelope, half in jest, recalls the epithet her son had attached to her.

235. πηγῆ (πήγνυμι), a firm, full, or unbroken wave. In the following two lines the poet is carried by his simile beyond the point where it ceases to be applicable.

237. *τέτροφον*, *thickens*; cf. *ι.* 246, *θρέψας*, of the Cyclops *curdling* the milk.

243. *πανάτη* (*περάω*; ? Lat. *porta*), *passage* or *gate*; here the gate by which the night and day pass in turn to the under world. The word is used both for the *west*, as here, and also for the *east*, by later poets.

δολιχήν is, of course, *proleptic*.

246. Phaethon here appears as one of the *horses* of Eos; Hesiod raises him to the dignity of her *son*; and in the later legend he is the son of the Sun himself.

248. *ὦ γύναι, οὐ γάρ κ.τ.λ.* For the *form* of the sentence, cf. κ. 174, *ὦ φίλοι, οὐ γάρ πω κατεδυσσέμεθα . . . εἰς Αἶδαο δόμους . . . Ἀλλ' ἄγετε.* But here there is an *anacoluthon*; for the natural conclusion would be, 'come, let us consider what we shall do;' but Odysseus is weary, and ends *ἀλλ' ἔρχευ, λέκτρονδε ἵομεν.*

251. *ψυχὴ μαντεύσατο Τειρεσῖας κ.τ.λ.* Odysseus' descent to Hades is the subject of Book λ. The prophecy of Teiresias, given below, ll. 267-284=almost word for word λ. 121-137.

260. *ἀλλ' ἐπεὶ . . . θυμῷ.* 'But since you have thought of it, and heaven has put it into your heart.' For the use of *φράζομαι* cf. *φρασάμην*, l. 75.

267 *sgq.* The wrath of Poseidon, invoked upon Odysseus by Polyphemus (*ι.* 526-535), is still unappeased, and an appropriate penance is enjoined on the hero for his offence; he is to be the apostle of Poseidon's divinity to the inland people, who know nothing of the sea.

273. *σήμα*, a sign by which Odysseus might be sure of the people's ignorance of the sea. He would meet a man who would mistake the oar which he carried for a winnowing-fan (*ἀθηρηλογόν*).

278. *ἀρνεινόν, ταῦρον, κάπρον.* So λ. 131. There is no other mention in Homer of this form of sacrifice, which is the later Greek *τριτῖα*, the Roman *suovetaurilia*.

281. The prophecy of 'a death from the sea' was fulfilled, according to the legend, by the hand of Telegonus, Odysseus' own son by Circe: in search of his father he landed on the coast of Ithaca, and killed him unawares with the prick of a fish (*τρώγων*), which he had used for lack of metal to point his

spear. There was an old reading *ἐξαιος* = 'far from the sea' (adj.)

282. *ἀβληχρὸς μάλα τοῖος*, cf. Ψ. 247, *ἐπικεῖα τοῖον*; γ. 321, *μέγα τοῖον*; and our use of *so* and *such* to emphasize an epithet.

283. *ἀρημένον*. This word seems best considered as = *FeFārḡmēnos*, and connected with *βάρος*, 'grown heavy.' Cf. ζ. 2, *ὄπνῳ καὶ καμάτῳ ἀρημένος*.

290. *ὑπολαμπομένων*. The preposition adds to the verb the notion of *subordination*: the torches seem to give their light to assist the action.

291. *ἐγκονέουσαι*. Benfey is probably right in connecting this word with Lat. *an-cus*, *anc-illa*, *ex-anc-lare*; for the termination cf. *διάκ-ονος*. (Buttm. Lexil. s. v. *διακτωρ*.)

296. *λέκτροιο παλαιού θεσμόν*. This expression is translated by A. Sabinus, Ulyss. to Penelope, 130 *sqq.*, 'precor ut properet ille venire dies, *Antiqui renouet qui laetus foedera lecti*, Et tandem incipias coniuge, care, frui.'

Aristarchus and Aristophanes, as Eustathius tells us, made the Odyssey end with this line, 'considering the remainder as spurious. But,' he continues with some indignation, 'great critics as they are, they reject some of the most natural incidents, . . . such as the recapitulation (ll. 310-341) . . . and the recognition of Odysseus by Laertes,' etc. Cf. on l. 117.

303. *ἀδελον*, v. on χ. 165.

305. *ἡφύσσετο οἶνος*. For the change of voice, cf. ι. 45, *ἔνθα δὲ πολλὸν μὲν μέθυ πίνετο, πολλὰ δὲ μῆλα ἔσφαζον*, where the *wine*, as here, is the subject, the *sheep* the object, of the verb.

306. *ὅσα κῆδε ἔθηκεν Ἀνθρώποις*. Cf. Odysseus' description of himself in ι. 19 as *ὅς πᾶσι δόλοισιν Ἀνθρώποισι μέλω*.

310-333 recapitulate the narrative told by Odysseus to Alcinous, Books ι.-μ. The story of his arrival and reception in the country of the Phæacians is the subject of Books ε.-θ.

318. *Τηλέπυλον*. The word is commonly explained to mean that the gates of the city were far apart; but it is simpler to interpret it as 'the city of the far-off gate,'—the gate, that is, by which the sun enters the under world; for it was there (*ἐν περάτῃ*), that the city seems, according to the description in κ. 82-86, to have been placed.

319. **οἱ**. The antecedent to the relative must be supplied from the adj. *Λαιστρυγονίην*. 'Telepylus of the Laestrygonians, who,' etc.

320. This line, omitted by most MSS., is inconsistent with the narrative, κ. 118-132; for the crew of Odysseus' ship escaped with him.

326. *Συρήνων ἀδινάων*, 'the restless' or 'busy Sirens'; restless, that is, in singing. The ordinary meaning of the word is *thronging, abundant* (*ἄδην*): the connection between the two ideas is well shown by the Eng. *swarm*, as compared with Germ. *schwärmen, schwärmerei* (*enthusiasm*). There were but two Sirens (μ. 52), so that the epithet cannot here apply to their number.

339. **περὶ κῆρι**. *περὶ* must be taken as an adverb in this phrase (= *greatly*), though it is accentuated as if it were a preposition. The accent is no doubt due to the juxtaposition being mistaken for grammatical connection.

342. **δευτέτος**, *last*: superl. of *δευτερος*, used in the purely temporal sense, 'later'; Ψ. 247, *οἱ κεν ἐμείο Δευτεροὶ ἐν νῆεσσι πολυκλήσι λήθησθε*; and X. 206, *ὁ δὲ δευτερος ἔλθοι*, 'too late.'

347. **ἡριγένειαν**. Cf. χ. 197.

357. **ληίσσομαι**. Thuc. 1, 8... *Οἱ γὰρ Ἕλληνες τὸ πάλαι . . προσπίπτοντες πόλεσιν ἀπειχίστοις καὶ κατὰ κόμας οἰκουμέναις, ἥρπαζον καὶ τὸν πλείστον τοῦ βίου ἐντεῦθεν ἐποιούντο, οὐκ ἔχοντός πω αἰσχύνῃν τούτου τοῦ ἔργου, φέροντος δὲ τι καὶ δόξης μᾶλλον*. And so Achilles speaks of plunder as the natural method of acquiring cattle in I. 46, *Ληιστοὶ μὲν γὰρ τε βόες καὶ ἱφία μῆλα, κτήνη δὲ τρίποδες κ.τ.λ.*

359. **πολυδένδρεον ἄγρον**. See above, l. 139.

360. **μοι**, ethic dative.

365. **μηδέ . . προτίδωσο**, sc. lest her countenance should betray her knowledge of what had happened.

372. **νυκτὶ κατακρύψασα**, as in Verg. *Æn.* i. 411, 'Venus obscuro gradientes aëre saepsit.'

BOOK Ω. XXIV.

1. **Κυλλήνιος**, from the mountain Cyllene, in Arcadia, where Hermes was born.

ἔκαλειτο. The unquiet ghosts were no doubt hovering over the bodies of the slain. But elsewhere in Homer souls need no conductor to guide them to the under world; and the fact that this office is here attributed to Hermes is one reason assigned for supposing this *Νέκυια δευτέρα* to be an interpolation.

2. **ράβδον**, described in the same words ε. 48.

6. **θεσπεσίωιο**, *eerie*. 'Haec loca capripedes Satyros Nymphasque tenere Finitimi fingunt.' The word is best derived from *θεός*, *ἔπω*; v. on *δαπτος*, γ. 70.

7. **ἐπεί κέ . . ἔχονται**. 'Whenever one of them falls from the chain (hanging) from the rock, where they cling to one another.' The clause *ἀνὰ τ' ἀλλήλησιν ἔχονται* explains the formation of the *ὄρμαθός*. It also adds something to the picture of confusion, reminding us that one bat detaching himself from the chain involves the fall of all those below him.

10. **ἀκάκητα**, *the Healer*, or *benignant*, an Aeolic nom. like *ἱπποτα*. This epithet of Hermes (cf. II. 185) and of Prometheus (in Hes. Theog. 614) is commonly derived from *ἀ* priv., *κακός*. But 'not harming' is a feeble negative epithet for either god or man: it is best, therefore, referred to *ἄκος*. This will agree well with the power ascribed above to his wand, *τῇ τ' ἀνδρῶν δμματα θέλγει*.

11. **πὰρ δ' Ἰσαν Ὠκεανοῦ . . ῥόας**. So in Odysseus' narrative of his descent to Hades, λ. 21, *αὐτοὶ δὲ παρὰ ῥόον Ὠκεανοῖο ἦιομεν*.

Λευκάδα πέτρην. This is not the famous rock of Leucas, celebrated as the 'Lovers' Leap;' but the name may have been transferred thence to the under world, as in the case of the rivers Styx and Acheron. The Infernal Rock may perhaps be identified with that described in κ. 515, *πέτρῃ τε ξύνεσσις τε δύω ποταμῶν ἐριδούπων*.

12. **ἡλίοιο πύλας**, the gates through which the setting sun passes, the *περάτῃ* of ψ. 243.

δῆμον ὀνείρων, 'the land of dreams,' whence the dreams are said to pass through the two gates of ivory and horn, τ. 562 sqq.

Their habitation is here placed near the gates of the sun, *i.e.* in the border land between the dead and the living.

13. ἀσφοδελόν, adj. = τὸν ἔχοντα ἀσφόδελον. The asphodel, growing in waste and swampy plains, is transplanted by the poet into Hades, to picture the dreariness which reigns there.

15-18 = λ. 467-470, εἶρον δὲ ψυχὴν being substituted for ἦλθε δ' ἐπὶ ψυχῇ.

19. κείνον, sc. Achilles. Cf. λ. 483 sqq. Achilles is a king even among the dead.

20-22 = λ. 387-389.

24 sqq. It seems unnatural that this conversation between Achilles and Agamemnon should have taken place just at this time, seeing that they had been long together in Hades. The intention of the poet may possibly be to heighten the picture of the misery of the dead, by representing them as perpetually discussing their own deaths and funerals, always 'talking of graves, of worms, and epitaphs.'

24. Join περὶ—ἀνδρ' ἡρώων, 'above all heroes.'

28. καὶ σὺ, 'to thee, great as thou wast.'

πρῶι, *early*, πρὸ τοῦ δέσποτος, as Schol. explains it.

30. τιμῆς . . ἥς περ ἄνασσε, 'such honour as thou hadst when thou wast king.' Some word like ἀπονήμενος must be supplied with ἦσπερ to complete the sense.

37. Ἀργεος. The 'Pelagic Argos' (B. 681) in Thessaly. Achilles' home is meant: but Agamemnon could hardly use the name without a thought of that other Argos where he met his own death on his return.

39. σὺ δὲ . . ἵπποσυνάων = (with change of person) II. 775 sq., applied to Cebriones, Hector's charioteer.

46. Cf. the words of Pisistratus in δ. 197, Τοῦτό νυ καὶ γέρας οἶον δίζυροῖσι βροτοῖσι Κέλρασθαι τε κόμην βαλέειν τ' ἀπὸ δάκρυ παρειῶν.

47. μήτηρ, sc. Thetis. ἀλίησιν, used for the Nereids, as in Σ. 482. Cf. ἀλίοιο γέροντος, below, l. 58.

55. μήτηρ . . ἔρχεται. 'It is his mother, she that cometh out of the sea with the immortal sea-nymphs.'

56. οὐ παιδὸς τεθν. ἀντιώσα, 'doing honour to her dead son.' The expression seems to be an extension of the phrases ἀντιῶν τάφου, γάμου, etc. Elsewhere ἀντιῶν with gen. of a person = 'to meet in battle.'

58. ἄλιον γέροντος, here Nereus. In δ. 384 the same expression is used of Proteus.

60. Μοῦσαι . . ἐννέα πᾶσαι, 'the muses, nine in all:' cf. χ. 424, τῶν δώδεκα πᾶσαι. The number of the muses is not elsewhere given in Homer; and here the poet passes easily in l. 62 to the single muse. With the latter we may compare the vague use of θεός ('Providence,' or 'divine power').

62. τοῖον . . λίγαια. 'In such sort did the muses' piercing song stir their heart.' ὑπώροπε, as in the phrase ὑφ' ἡμερον ὤρσε γόοιο. The preposition seems to confine the action of the verb to the feelings of the persons affected; so that ὑπώροπε is best taken at once in a transitive sense; if it be intransitive, it must mean 'pealed in their ears.'

65. πολλὰ . . βούς. Cf. Ψ. 166-169. The funeral of Patroclus was further graced by the sacrifice of horses, dogs, and Trojan captives.

66. Ἐλικας, v. on χ. 292.

67. ἐσθῆτι θεῶν, sc. the ἀμβροτα εἶματα of l. 59.

69. τεύχεσιν ἐβρώσαντο κ.τ.λ. 'ran in armour round the pyre.' For ἐβρώσαντο cf. ψ. 3. This ceremony was performed at the funeral of Patroclus by Achilles' own followers, the Myrmidons, Ψ. 13, οἱ δὲ τρις περὶ νεκρὸν ἐύτρεχας ἤλασαν ἵππους. Here the representatives of the entire host (ἦρωες Ἀχαιοί) honour the obsequies of Achilles by taking part in it. The Romans practised a similar rite at great military funerals (*decursio*).

71. ἤνυσεν, Lat. *consecit*.

73. οἶνον. In Ψ. 250 wine is used to quench the fire on the pile.

77. The bones of Patroclus had been only provisionally buried, waiting for the burial of his friends: v. Ψ. 244.

80. ἀμύμονα, cf. χ. 442; ψ. 144. Applied to the mound, the meaning would be 'symmetrical,' 'fair.'

81. ἱερὸς, a remarkable epithet. Eust. explains it, ὡς ὑπὲρ

ἀρετῆς τολμπεύσαντα τὸν δεκαετῇ ἐκείνῳ πόλεμον, *i.e.* the extraordinary endurance of the Greek host had gained for it a kind of reverence beyond what is commonly paid to mortals: cf. the humorous application of the word in Plato (Rep. 3, p. 398) to the poet, *εἰ ἡμῖν ἀφίκοιτο εἰς τὴν πόλιν αὐτός τε καὶ τὰ ποιήματα βουλόμενος ἐπιδείξασθαι, προσκυνούμεν ἂν αὐτὸν ὡς ἱερὸν καὶ θαυμαστὸν καὶ ἡδύν.*

82. ἐπὶ . . πλατεί Ἑλλησπόντῳ, *sc.* where the Hellespont widens towards the Aegean, whether the actual opening is meant or the (comparatively) broad reach just within the promontory of Sigeum. This explanation, which is that of Eust. on H. 86, seems the most natural; it is just as we speak of *the broad Severn*, etc., meaning the river at its mouth.

83. ποντόφιν, strictly *ablative*.

85. αἰτήσασα θεοῖς, 'having begged them (*i.e.* the prizes) from the gods.'

87. τάφῳ . . ἀντεβόλησας, *so* λ. 416, φόνῳ ἀντ. The sense would be well given by our phrase 'to come in for' a funeral, etc. The genitive in this expression is more common: cf. δ. 547, τάφου; φ. 306, ἐπητύος.

88. ὅτε κέν . . ἀεθλα. Some, as Fäsi, take ζώννυνται as subj., and read ἐπεντύνωνται. It is, however, possible to explain the indicative, comparing κ. 410 *sqq.*, Ὡς δ' ὅτ' ἂν ἀγρῶνλοι πόριες περὶ βοῦς ἀγελαίας ἔλθουσας ἐς κόπρον, ἐπὶν βοτάνης κορέσωνται, Πᾶσαι ἅμα σκαίρουσιν ἐναντίαι, where, as Fäsi remarks, σκαίρουσιν is absolved from its connection with ὅτ' ἂν by the intervening parenthesis ἐπὶν . . κορέσωνται. So here the parenthesis ἀποφθιμένου βασιλῆος, = ἐπὶν ἀποθάνῃ βασιλεὺς, may justify the indicatives ζώννυνται, ἐπεντύνονται.

95. αὐτὰρ . . ἦδος. 'But what part have I in this pleasure?' The pleasure, that is, of an honourable death and burial, the remembrance of which, according to Greek ideas, was perhaps the greatest pleasure which the dead were held capable of feeling.

ἐπεὶ πόλεμον τολύπευσα. Agamemnon contrasts his miserable end with the strong claims he had to a better fate: he had done so much, and gained nothing.

97. οὐλομένης, *accursed*. This intransitive rendering, given as an alternative by Apollonius and Hesych. s. v., suits the usage as well as the form of the word better than the ordinary

transitive interpretation. The writer in Ebeling's Lexicon says, 'οὐλόμενος proprie is est de quo dictum est ελοιο.' Cf. the use of *ονήμενος*, a. 33.

99. *διάκτορος*, 'the runner,' connected, according to Buttmann, with *διάκω* = *διώκω*; but in later times interpreted as from *διάγω*, ὁ *διάγων τοὺς νεκροὺς* or *τὰς ἀγγελίας*.

ἀργεῖφόντης (an Aeolism for *ἀργεῖ-φάντης*) 'shining.' Aleman's use of the word (p. 35, *τυρὸν ἐτύρησας μέγαν ἀτρυφὸν ἀργεῖφόνταν*) seems to make necessary the abandonment of the traditional translation, 'slayer of Argus.' The structure of the word points the same way, since 'Argus-slayer' should be *ἀργοφόντης*, not *ἀργεῖφόντης*. At the same time the myth of Hermes slaying Argus is of undoubted antiquity: v. Max Müller, *Science of Lang.* II. xi. p. 518 *sqq.*

103. *Ἀμφιμέδοντα*, v. χ. 277.

107. *πάντες . . ἀρίστους*, 'All chosen men and companions in age; nor would one have made other choice in picking out the best men throughout the city.'

113. *μαχεύμενοι*. So λ. 403, *μαχεύμενον*; and in ρ. 471 we have *μαχεύμενος*. These forms appear to be simply a later manner of writing *μαχεόμενος* and *μαχεόμενος*, since in the old alphabet *ει* and *ου* were both expressed by the simple vowels *ε* and *ο*.

Comparing the passage λ. 399-403, we should probably take *μαχεύμενοι* here as a *nominativus pendens*, referring to the suitors: 'Or was it in fighting for a city and its women (that you fell)?'

118. *μηνί δ' ἐν οὐλῳ κ.τ.λ.* The first words are emphatic; the sense is, 'It took us a whole month to get across the sea,' the time occupied in persuading Odysseus to embark accounting for part of the month.

οὐλῳ = *οὐλῳ*. V. on ψ. 158.

119. *σπουδῇ*, 'with trouble' = *scarcely*. The word is commonly used in Homer in this sense, as *σχολῇ* in Attic. Cf. γ. 297, *σπουδῇ δ' ἤλυξαν ἐλεθρον*; v. 279, *σπουδῇ δ' ἐς λιμένα προερέσσαμεν*.

παρπεπιδόντες. Homer knows nothing of the story of Odysseus' feigned madness, and the discovery of his imposture by Palamedes.

124. *ἡμετέρου θανάτοιο κακὸν τέλος*, 'the evil accomplishment,' i.e. 'the evil manner of our death.'

128-146 = β. 93-110, and in τ. 139 *sqq.* Penelope tells the story of the web in almost the same words.

129. *ἱστὸν*, here the *warped*, the threads of which were said *ἱσθασθαι*, the loom being, like all ancient looms, upright. Cf. Ovid. Met. 4, 275, '*radio stantis percurrens stamina telae*.' The epithet *λεπτὸν* shows that some part of the fabric, not the loom itself, is meant.

135. *τανηλεγός*. This word is most probably to be classed with *ἀπηλεγής*, *δυσηλεγής*, as a derivative of *ἀλέγω* (v. on *δυσηλεγής*, χ. 325). We should then translate, 'with far extended cares,' '*far-reaching*': whether the epithet means that Death's care for his destined victims dates from far back in point of time, or (as seems more likely) that his cares reach to the ends of the earth.

140. *ἐπὶν . . παραθείτο*. It seems impossible to correct with Bekker to *ἐπελ*, against the overwhelming testimony of the MSS. For *ἐπὶν* with opt. cf. δ. 222, '*Ὅς τὸ καταβρόξειεν, ἐπὶν κρητῆρι μιγέειν*, Ὅθ κεν ἐφημέριός γε βάλοι κατὰ δάκρυ παρειῶν'; and T. 208; Ω. 227. It seems indeed to be the rule with Homer to use *ἐπὶν*, not *ἐπελ*, with the opt. after historic tenses in cases where *ἐπὶν* would have been used with the subj. after a primary tense.

147. *εἶθ'*, cf. χ. 182.

159. *τὸν*, demonstrative; *γινῶναι τὸν ἔόντα*, 'to know that it was he': cf. ψ. 116, *οὗ πῶ φησι τὸν εἶναι*.

167. δ . . *ἄνωγε*. This is of course only a very natural conjecture; cf. φ. 1.

175. *μὲν* (sc. Odysseus), object of *ἐποτρύνων*, 'encouraging him': *ἐκέλευσεν*, sc. *τόξον δομεναί*.

178 *sq.* Cf. χ. 1-16. Amphimedon in these few words recalls vividly his impressions of the fatal scene; the commanding attitude of Odysseus; his preparations, so meaningless to the suitors, until they were explained by the shot which struck down their chief.

ἐκχεύατ' διστοῖς, sc. *αὐτοῦ πρόσθε ποδῶν*, χ. 4.

179. *δαῖνὸν παπταίνων*. Cf. λ. 608, of the ghost of Heracles.

182. σφε, our enemies.

193. ἦ . . ἀκοιτιν. Ἀρετῇ, τουτέστιν εὐτυχίᾳ εὐδαιμονίᾳ, Eust. We may then either take σὺν ἀρετῇ as a phrase like σὺν θεῷ, σὺν τύχῃ. 'By the aid of great good fortune didst thou gain thy wife,' or (better) we may translate 'With great advantage (to thyself),' etc. For the sense of ἀρετῇ cf. T. 242, Ζεὺς ἀρετὴν ἀνδρῶσιν ὀφέλλει τε μνύθει τε; and the use of ἀρετάω, θ. 329, οὐκ ἀρετᾷ κακὰ ἔργα.

194. ἀμήμονι. There is such good MSS. authority for reading here ἐχέφρονι as in l. 198, and ll. 197, 198 are so awkward and un-Homeric, that we might reasonably suspect the whole following passage, ll. 195-198, as an interpolation. The general sense would certainly run better if we could read without break:—

ἦ ἄρα σὺν μεγάλῃ ἀρετῇ ἐκτήσω ἀκοιτιν·
ὥς ἀγαθαὶ φρένες ἦσαν ἐχέφρονι Πηνελοπείῃ,
οὐχ ὥς Τυνδαρέου κόρη κακὰ μήσατο ἔργα κ.τ.λ.

The interpolated passage seems to have been constructed on a principle of antithesis quite foreign to the Homeric style. Thus κουριδίον κτείνασα πόσιν, l. 200, is balanced by εἰ μέμνητο . . ἀνδρὸς κουριδίου, the στυγερὴ αἰοδὴ by the αἰοδὴν χαρίεσσαν of l. 198.

198. Join χαρίεσσαν . . Πηνελοπείῃ '(a song) to delight Penelope,' i.e. in her praise.

199. οὐχ ὥς. Cf. φ. 427, ἔτι μοι μένος ἔμπεδόν ἐστιν, Οὐχ ὥς με μνηστῆρες ἀτιμάζοντες δννται.

201. ἐπ' ἀνθρώπους, v. on ψ. 125.

202 = λ. 434; o. 422.

204. ἴστεωτ', dual, with a plural subst., as frequently.

205. οἱ δὲ, Odysseus and his party; the narrative is here resumed from the last book.

207. κτεάτισσεν appears to mean here 'made a possession,' 'settled,' since ἐπεὶ μάλα πολλὰ μόγησεν can hardly refer to anything but the labour bestowed on the cultivation of the land. The rocky soil of Ithaca would require much labour before it could be called 'a possession' at all.

208. κλισίον, a word of uncertain meaning, most probably =

'a lean-to' (conn. with κλίνω), running round the actual house. Κλίσιον is a *ἀπαξ εἰρημένον*, for the Attic word (Dem. Cor. 40, etc.) is κλίσιον, *taberna*.

210. *δμῶες ἀναγκαῖοι*, *bondmen*. These would probably be captives taken in war, and reduced to slavery, as opposed to native serfs, *θῆτες*, the amount of whose services would be limited by custom.

215. *συνὸν . . ὅς τις ἄριστος*, in apposition to *δεῖπνον*.

224. *αἰμασίαις λέγοντες*. Cf. 859, *αἰμασίαις τε λέγειν καὶ δένδρεα μακρὰ φύτεύειν*. The *αἰμασίαι* are the stones used to make the *αἰμασίά* = 'a dry wall.'

225. *γέρον*, sc. *Dolius*.

229. *γραπτὺς*, *scratches*; a verbal subst. from *γράφω*, like *τανυστός*, φ. 112.

231. *πένθος ἄξειν*. In ρ. 489 the phrase *πένθος ἄξειν* is evidently used of 'fostering,' or 'cherishing one's grief,' and so we must take it here. *Laertes* is supposed to cherish his sorrow by wearing an appropriately wretched dress.

235. *μερμήριξε . . κύσσαι . . ἥ . . ἔξερύοντο*, a combination of the two constructions of *μερμηρίζειν*; with inf., to hesitate *about* doing a thing; and with *ἥ . . ἥ . .*, to hesitate *between* two alternatives.

238. *ἕκαστα . . παρήσαντο* corresponds exactly to *ἕκαστα εἰπείν* above.

240. *κερτομύοις*. Eust. on Ω. 647 gives an interpretation of this word which exactly suits the present passage; '*κερτομεῖν*,' he says, 'implies, not an insolent or abusive roughness of speech, but a severity deterrent of falsehood.'

242. *κατέχων* = *κάτω ἔχων*. The word is not elsewhere used in this simple sense.

245. *εὖ τοι κομιδὴ ἔχει*. It seems most natural to understand *ὀρχαρον* after *ἔχει*, since this sentence corresponds to *αὐτὸν σε . . ἔχει* below. It is possible that the original text here was *εὖ τοι κομιδὴ F ἔχει* (*F* = *Fξ*, ξ, sc. the garden), as in Ω. 154, *ὅς F δξει* for *ὅς F δξει*, where the loss of the digamma has caused the loss of a word in the text.

248. *μή . . ἔνθω*. Cf. Δ. 410, *τῷ μή μοι πατέρας ποθ' ὁμοίη*

ἐνθεο τιμῇ, and in Att. Greek, Ar. Θεσμ. 870, μὴ ψεύσον, ὦ Ζεῦ, τῆς ἐπιούσης ἑλπίδος. This exceptional construction is, however, very rare, and it must be observed that the aor. form θέο is the only middle imperative of τίθημι used in Homer.

251. ἀεργίης, like ἀκομιστή, φ. 284. Homer has only ἀεργός, ἀεργίη, never the contracted forms ἀργός, ἀργία.

255. εἰδόμεναι follows τοιοῦτω, 'such an one as to sleep.'

259. εἰ ἐτεόν γ' Ἰθ. τῆνδ' ἰκόμεθα, 'If it is truly Ithaca, this land we are come to'; cf. l. 55, μήτηρ ἐξ ἄλλος ἦδε . . ἔρχεται.

260. οὔτος, a graphic touch, giving an air of truth to Odysseus' story.

261. οὐ τόλμησεν, 'he had not the patience.'

262. εἰπεῖν ἡδ' ἐπακοῦσαι. There is no ὕστερον πρότερον here; the man is supposed to have told Odysseus the bare fact that the island was Ithaca, and to have gone off without waiting for further questions; ἐρέων is 'I was going on to ask.'

267. ἡμέτερον, sc. δῶμα, as frequently in Homer; so β. 55, εἰς ἡμέτερον πωλεύμενοι.

272. ἐνδυκέως. Curtius' etymology, connecting this word with Lat. *dec*-eo, *dec*-enter, gives the most appropriate sense, 'beseeingly,' 'fittingly.' In this case ἐνδυκέως would be an Aeolism for ἐνδοκέως (δοκέω).

276. ἀπλοῖσας, *single*, i.e. too small to be folded double for use.

286. ἡ γὰρ . . ἐπάρξῃ, 'for that is the right of him who has made the beginning,' i.e. in bestowing hospitality. ἐπάρχειν does not occur elsewhere in Homer; the later usage of the word often suggests the idea of 'standing creditor,' which would exactly suit this passage.

289. εἴ ποτ' ἔην γε, 'if indeed he ever was' (my son); i.e. as we might say, if all that was not a dream. This 'formula desiderii exprimendi,' as Ernesti calls it, is tolerably frequent in Homer: cf. Γ. 180, where Helen says of Agamemnon, δαήρ αὖτ' ἐμὸς ἔσκε κυνῶπιδος, εἴ ποτ' ἔην γε.

299. θαί. The common reading is δέ, but Aristarchus insisted

on the restoration of *δαί* here and in two other places—K. 408, *πῶς δαί τῶν ἄλλων Τρώων φυλακαί*; and α. 225, *τίς δαίς, τίς δαί ὄμιλος*. In Attic Greek it is a colloquialism.

304. 'Αλύβαντος—'Αφείδαντος κ.τ.λ. These names, cleverly improvised by Odysseus, though not intended to convey any definite meaning to Laertes, all are descriptive. Odysseus is the Man of Strife (*ἔρις*); his father is the Munificent Son of Sorrows, and he comes from the city of Wandering (*ἀλγῆ*), or perhaps of the Dead (*ἀλίσβαντες*).

314. *διδώσαν*, a future, formed on the reduplicated stem (like the pres. *δίδωμι*), used also *v.* 358.

315. *ὅς φάτο—κεφαλῆς* = Σ. 22 *sqq.*

316. *αἰθαλόεσσαν* must here mean simply *dark* or *foul*, though the blackness of soot is not very appropriately applied to dust. It would suit better all the uses of *αἰθαλδεις* if we might take it to mean *blazing* or *gleaming*; then *αἰθαλδεν μέλαθρον* (χ. 239) would be the 'gleaming roof-tree,' lighted up by the flame of the fire, and *αἰθαλδεις κίνης* the 'red,' or 'fire-coloured dust,' with the additional idea perhaps of 'hot,' 'burning.'

318. *ἀνὰ ῥίνας . . προέτρυψε*, 'And now through his nostrils shot a sharp thrill of feeling.' *μένος* is, generally speaking, the passionate *motive* element in men, the absence of which Homer notes as the characteristic of the souls of the dead, *ἀμύνηνα κάρηνα*.

321. *κείνος . . γαίαν*. Cf. on φ. 201.

324. *χρή σπευδέμεν*, sc. on account of the approaching conflict which Odysseus expected.

333. *οἰχόμενον*, 'away from home.'

334. *ἔφρ' ἄν ὀλοίμην*. Cf. M. 25, *ὅε δ' ἄρα Ζεὺς Συνεχές, ἔφρα κε θάσσον ἀλίπλοα τείχεα θείη*.

336. *εἰ δ' ἄγε*, *v.* on φ. 217.

341. *ἑρχους . . πενήκοντα*, 'Thus, too, didst thou appoint me fifty vine-rows for a gift.' *ᾧδε*, 'in this way,' as I have mentioned, *i.e.* *ἐμοῦ μὲν αἰτοῦντος σοῦ δὲ ἕκαστα ὀνομάζοντος*.

ὀνόμηνας δάσειν. *ὀνομαίνειν* is used of any kind of declara-

tion (narrative, promise, etc.), in which particular names or numbers are involved; so here the meaning is 'you promised me fifty specified vine-rows.'

342. **διατρύγιος**, 'yielding successive vintages.' Cf. the description of Alcinoüs' vineyard, η. 122 sqq., *ἐνθα δέ οἱ πολύκαρπος ἀλφὴ ἐρρίζωται*, Τῆς ἑτερον μὲν θειλόπεδον λευρῷ ἐνὶ χώρῳ Τέρσεται ἡελίῳ, ἑτέρας δ' ἄρα τε τρυγῶσιν, "Ἄλλας δὲ τραπέουσι· παροιθε δέ τ' ὀμφακές εἰσιν" *Ἄνθος ἀφιεῖσαι, ἑτεραι δ' ὑποπερκάζουσιν*.

343. **ἐνθα . . ἔασιν**, 'and there are found clusters of all kinds,' i.e. from hard to ripe. **ἀνά**, *about*, among the vines: cf. Σ. 562, *ἐν δ' ἐτίθει σταφυλῆσι μέγα βριθούσαν ἀλφὴν*, *Καλήν, χρυσέην· μέλανε δ' ἀνά βότρυες ἦσαν*.

344. **ὁππότε . . ὑπερθε**, 'whenever the seasons of Zeus should come mightily down from on high.' **ἐπιβρίσκειν**, opt. in spite of the preceding present *ἔασιν*, on account of the generally historic character of the whole speech.

351. **ἦ ῥα ἔ' ἐστέ, θεοί**, 'Ye do then still live, ye Gods.' Cf. Stat. Silv. 1, 4, 1, *Estis, iā, Superi, neque inexorabile Clotho Volvit opus*.

371. **ἄντην**, v. on χ. 240.

377. **Νήρικον**. Nericus afterwards received the name of Leucas, together with a colony from Corinth, prob. during the tyranny of Periander, B.C. 625-585.

378. **ἀκτὴν ἡπείροιο**, 'a promontory of the mainland'; Leucadia was not originally an island, but was later separated from the mainland by a canal cut in the time of the Peloponnesian war.

380. **ἔφεστάμεναι καὶ ἀμύνειν**. The infinitive after *αἶ γάρ* occurs also, η. 313; the construction is perhaps best accounted for by regarding *αἶ γάρ* as = *ὥς δέλον*.

386.. **δεῖνῳ ἐπεχείρεον**, an equivalent of the common phrase, *ἐπ' ὀνείαθ' ἐτόιμα προκείμενα χεῖρας ἱάλλον*.

393. **καθαπτόμενος**. The sense of *καθάπτεσθαι* is well given by our 'entreat' in the older sense of the word (*tractare*); the character of the address is indicated by the epithet of *ἐπέεσσιν*, *μειλιχίοις*, *μαλακοῖς*, *ἀντιβίοις*, etc.

398. **Ὀδυσσεύς**, a form of the genitive, not elsewhere found;

the uncontracted form (with double σ), 'Οδυσσεός, occurs once, Δ. 491.

402. οἶλε, *hail*, most prob. imperative of a verb, οἶλω, which stands in the same relation to οἶλος, ὄλος (*v.* on ψ. 158), as *salveo* to *salvus*.

410. δακνόνοντο, 'greeted'; the word is used by Homer only in the two phrases δεικ. ἐπέσσω and δέπασσιν. The latter seems to be the original use, meaning to 'point at' a man with the cup, *i.e.* as a preliminary to drinking his health. δεικνυμι is used in the same way for 'to welcome, as in I. 196.

413. δοσα (*Foxya*, Lat. *voc-are*, etc.), the Homeric equivalent of the later φήμη, a κληδὼν ἐκ θεοῦ.

417. νέκυσ = νέκυας. ἐκ . . οἴκων, 'from the buildings'; the use of the pl. οἴκων for the palace of Odysseus is remarkable, yet this seems the natural meaning. There are traces of a reading οἴκων, whence Laroche suggests οἴκων δὲ φόρεον, which would certainly improve the sense.

419. ἀλιεῖσθι, here simply 'seamen.'

426. μέγα ἔργον, 'a monstrous deed'; cf. on χ. 149.

431. δῖαν, *v.* on φ. 42. The epithet here may mean 'glorious,' or possibly, as applied to the plain of Elis, it may have the more primitive meaning of 'sunny,' 'open to the sky.'

432. καὶ ἔπειτα, hereafter as heretofore.

439. Medon and Phemius, the minstrel, were left, at χ. 379, sitting at the altar in the court, having been spared from the slaughter.

447. τοτὲ μὲν, *i.e.* χ. 205; τοτὲ δέ, χ. 297, where Athena brandishes her aegis before the suitors.

452. ὃ γὰρ οἶος . . ὀπίσσω, 'for he, beyond other men, saw the future as the past.' For this use of οἶος cf. the other passage about Alitherses, β. 158, ὃ γὰρ οἶος δμηλικίην ἐκέκαστο Ὀρνιθας γινῶναι καὶ ἐναίσιμα μνθῆσασθαι. He was alone, not in knowing augury at all, but in knowing so much.

πρόσσω καὶ ὀπίσσω, forwards and backwards, *i.e.* one as much as the other.

456. οὐ γὰρ ἔμοι πεῖθεσθε, *sc.* in the council, in Book β.

458. μέγα ἔργον, as above, l. 426.

464. τοὶ δ' ἄνθρωποι αὐτόθι μέναι, a parenthesis explaining ἡμίσεων πλείους. In the next sentence σφω refers to the majority.

472. There is something unsatisfactory in the introduction of this conversation between Zeus and Athena. It seems at first sight to be the beginning of the end; and the return to the doings of Odysseus and his friends is wearisome and unnecessary. The whole passage, ll. 489-545, with its feeble incidents, its reminiscences of the Iliad, and its many strange phrases, may well be an interpolation.

483. δρκια πιστὰ ταμόντες, a regular Homeric phrase for concluding a solemn agreement; δρκια are strictly the victims slain on the occasion; as Eust. explains them, τὰ ἐν δρκοῖς χρεώδη, ἀρεὲ δύο καὶ ὄνον. Cf. the Lat. phrase *ferire foedus*, which in like manner implies a sacrifice.

489. οἱ δέ, sc. Odysseus and his friends.

497. τέσσαρες ἀμφ' Ὀδυσῆα, 'four on Odysseus' side,' i.e. the original party that had been engaged in the massacre of the suitors—Odysseus, Telemachus, and the two herdsmen.

499. ἀναγκαῖοι πολέμισται, 'fighters in time of need'; as we say, 'at a pinch.'

506. Τηλέμαχ' . . γένος, 'Telemachus, this wilt thou already know, now that thou hast come thyself into the battle where the bravest are approved, not to dishonour thy forefathers' race.' αὐτός is to be taken with ἐπελθών: it is Telemachus' first *personal* experience of a battlefield.

511. τῷδ' ἐπὶ θυμῷ, 'in my present mood'; the same phrase occurs π. 99.

514. τίς νύ μοι ἡμέρη ἦδε. Edd. quote Cic. apud Quintilian, 9, 4: *Pro dii immortales, quis hic illuxit dies*.

527. ἀμφιγύοισι is explained as 'having two points,' a point at each end; i.e. the actual point, and the *σαυρωτήρ*, the spike at the butt end, used for sticking the spear into the ground. It may, however, be doubted whether the *σαυρωτήρ* would be bracketed in this way with the real point of the spear; the epithet might well apply to the blade of the spear-point, projecting on both sides, and so said to have two 'limbs' (*γυῖα*).

535. θεῶς δ' αὖτε φωνησάσης. δ' αὖτε is evidently intended to be a cognate accusative with φωνησάσης, but the phrase seems to be an inaccurate reminiscence of the expression in the *Iliad*, ὃ δὲ ξυτέθηκε θεῶς δ' αὖτε φωνησάσης, B. 182, K. 512, etc.

546. It would be well if we could continue with this line directly from l. 488. The last three lines seem to have a more genuine ring about them than those immediately preceding. It is natural that Athena in human shape should close the action of the *Odyssey*, as she opens it in α. 95, with the visit to Telemachus.

APPENDIX OF ADDITIONAL NOTES.

I.

On γλαυκῶπις, φ. 1.

I have translated this word *grave* or *solemn-eyed*: some further explanation seems to be required.

That the epithet signifies *colour* in Homer, no one, I suppose, now believes, though it seems to have been the common view among the ancients at a comparatively late period that it did. (Lucian. *Deor. dial.* 8, p. 226; 20, p. 262, etc.)

Yet this view can hardly ever have been entertained by the learned: Hesychius does not even mention it; his interpretation of the word is *s.v.*—

γλαυκῶπις. φοβερὰ ἐν τῷ ὁρᾶσθαι, λαμπρόφθαλμος, εὐόφθαλμος.

The *Etymologicum Magnum* will illustrate Hesychius; the following interpretations are given:—

- (1.) γλαυκόφθαλμος, καλή.
- (2.) γλαυκούς καὶ καταπληκτικούς τοὺς ὄπας (ὃ ἐστὶ τοὺς ὀφθαλμοὺς) ἔχοντα.
- (3.) ἀπὸ τοῦ δεῦν γλαύσσει τοῖς ὀφθαλμοῖς, ὃ ἐστὶν ἀπαθεῖν.
- (4.) ἀπὸ τοῦ γλαῦκα ὀπίσσεσθαι, ὃ ἐστὶν ἐντρέπεσθαι.
- (5.) ἀπὸ τοῦ Γλαυκοπίου ὄρους, ὃ Δυκάβητος καλεῖται.
- (6.) παρὰ τὸ γλαύσσω, γλαύξω· ἐξ οὗ καὶ ἡ γλαύξ, τὸ ὄρεον.

From these instances it would appear that the word γλαύσσω had the meaning of 'glaring' or 'staring'; and this is quite borne out by the later meaning of γλαυκός as an epithet of colour: a word originally signifying 'glittering' or 'sparkling' could hardly ever have come to mean 'grey.' It is interesting in this connection to note Apollonius Rhodius' use of διαγλαύσσειν of the grey light of the dawn—Arg. 2, 1280,

ἥμος δ' οὐρανὸν χαροπὴ ὑπολάμπεται ἥως
ἐκ περάτης ἀνιούσα, διαγλαύσσουσι δ' ἀταρτοί.

II.

On μῦθος ἐπισχέσιν, φ. 71.

It is difficult entirely to set aside the positive assertion of the ancient commentators that μῦθος here = στάσις. That at least must have been the traditional interpretation. It is, perhaps, worth while to suggest that μῦθος may be in this passage a dialectic variation for μοῖθος = μῦθος.

For μοῖθος we have an exact parallel in ψοῖθος = ψῦθος, a word found in the lexica, as *i.g.* ψῶλος.

III.

On the meaning of *διοϊστράειαν πέλεκυν, σιδήρου*.

My note on *πρώτης στείλειης*, φ. 422, implies the adoption in substance of A. Goebel's explanation of this difficult matter, which has been also accepted by Mr. Merry in his small edition of *Od. xiii.-xxiv.* It may still be doubted whether Goebel has finally settled the question, though his solution seems certainly more satisfactory than any other yet suggested.

The old explanation,—according to which the axe-heads were ranged in a row, with their blades in the ground, so that the archer might shoot through the holes into which the hafts were fitted,—survives only by sheer force of tradition in the face of such objections as it is open to. For—

(1.) The archer would have to lie flat on the ground in order to bring his aim to the level of the holes: whereas Odysseus shoots *αὐτόθεν ἐκ δίφρου καθήμενος*.

(2.) *στείλειη* is in this case supposed to mean the hole through which the arrow was to pass. What, then, is the meaning of *πρώτης στείλειης* in φ. 421? If we translate, as we naturally should, 'he did not miss the first hole of all the axes,' this is obviously not what the poet intends: we have then to take the words to mean 'from the first hole onwards,' 'a genitive,' as Fäsi calls it, 'of the point of starting,' which is very questionable Greek.

(3.) The hafts of the axes must have been strangely unwieldy, if the holes into which they were fitted were large enough to allow an arrow to pass through twelve of them in succession.

(4.) Homer speaks not of *axe-heads*, but of *axes*, as may be seen from the description of the way in which they were placed.

To proceed then to Goebel's explanation: ¹

It is first necessary to consider the lines τ. 572 *sqq.*, where Penelope describes the exercise with additional detail:

νῦν γὰρ καταθήσω θεῶν
τοὺς πέλεκεις, τοὺς κείνους ἐνὶ μεγάροισιν ἐοῖσι
ἱστασὺν ἐξείης δρυόχους ὥς δώδεκα πάντας·
στὰς δ' ὅγε πολλὰν ἀνευθε διαβρίπτασκεν διστῶν.

It is on the suggestion contained in the words *δρυόχους ὥς* that Goebel bases his explanation.

¹ *Lexilogus zu Homer und den Homeriden*, vol. i. pp. 448 *sqq.* s. v. *πέλεκυι*.

The *δρόσχοι* are the props used to form a cradle for a ship on shore; a similar cradle would be formed by a row of axes of the shape represented in Fig. 1, standing one behind the other. The feat then to be performed by the archer is to shoot from end to end of this cradle, through the series of bays formed by the blades of the axe projecting on each side beyond the top of the handle.

Further, Goebel asserts that, according to the analogy of *πλευρή πλευρών, άκρη άκρων, δρεπάνη δρέπανον*, and the like, the meaning of *στειλειή* cannot be different from that of *στειλειών*, but that both words equally mean the *handle* of the axe: then *πρώτη στειλειή* will be '*the end of the handle*' (like *πρώτη άντυξ*, the edge of the rim, etc.), and Odysseus' skill was shown in just grazing without touching each handle-end in the whole row.

In confirmation of his view of the meaning of *στειλειή*, Goebel quotes Ap. Rh. iv. 957, *όρθος επί στελεῇ τυκίδος βαρὺν ὤμον έρπείας* *Ήφαιστος θηείτο*, where there is no doubt about the meaning of *στελεῇ*. *στελεή* of course = *στειλειή*, just as *στελεών* appears to be the late form of *στειλειών*.¹

The objection to this explanation is that the form of axe imagined by Goebel is of too recent a date: so far as we know,—*e.g.* from Dr. Schliemann's discoveries at Mycenae,—the axe of the heroic age was of the shape represented in Fig. 2. Such axes might indeed be ranged in a row, so as to have the appearance of *δρόσχοι*, but they present no opening *through* which an archer could be said to shoot.

Mr. A. Lang² suggests that the axes may have been of the form represented in Fig. 3. Such an axe figures on one of the metopes of Selinus (Benndorf, *Metopen von Selinunt*, etc., pl. vii.)

An axe of this kind would certainly be easy to shoot through; but then, what is to be made of the words *πρώτης στειλειῆς*?

Here, at least, in taking *στειλειή* as = *στειλειών*, Goebel seems to have made a real discovery; and axes of the shape which he suggests will serve us provisionally to form our picture of the scene described in Book xxi.

¹ In Anthol. vi. 205, in an epigram of Leonidas of Tarentum, is mentioned
εστελεωμένος οὔτος

εμβριθής, τέχνας ὁ πρότανις, πέλεκυς.

² In Appendix on this passage to the Translation of the *Odyssey* by Messrs. Butcher and Lang.



Fig. 1.

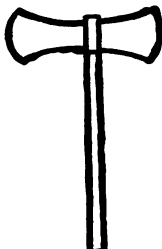


Fig. 2.

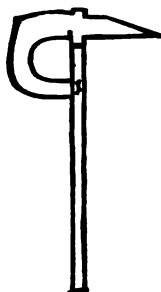


Fig. 3.

IV.

On χ. 304.

ταὶ μὲν τ' ἐν πεδίῳ νέφεα πτώσσουσai λενται.

It may perhaps be considered somewhat harsh and un-Homeric to take *νέφεα* by itself, as I have taken it, in my note on this passage; to bear the whole weight of a simile. I would now suggest that the words *ἐν πεδίῳ νέφεα* should be joined closely together; 'They then are scattered abroad, cowering in fear—clouds in the plain.' As for the use of *πτώσσειν*, the word is no doubt used transitively in some passages, as T. 426, οὐδ' ἄν ἐτι δὴν Ἀλλήλους πτώσσοιμεν ἀνὰ πτολέμοιο γεφύρας. But it may be doubted whether any one would use *πτώσσειν* in the sense of cowering in fear *from* any object that was not likely to pursue; and the birds here were certainly in no danger of pursuit either from snares or the clouds of heaven. Nor can we well take *νέφεα* to mean the clouds of pursuing birds of prey; for (1) if this were the meaning it would surely be explained more fully by a poet who delights in detail, and (2) the description would not be true to nature—a fatal objection when Homer is in question. The truth is that the ancient commentators, when they offered as alternatives for explaining *νέφεα* either *νεφέλας*, *παγίδας*, or τὸν τῶν νεφελῶν τόπον, τὸν ἀέρα, supposed the word to follow, not *πτώσσουσai*, but *λενται*. For *λενται* (not *λενται*) was their reading, which they took to be from *λεμαι*, a middle form of *εἰμι*, so that they interpreted either 'cowering in fear they went into the snares,' or 'in terror they made for the open sky.' But the existence of this word *λεμαι* is not now admitted.

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